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UNIVERSITY OF ALBERTA

THE FEMINIST SCIENCE FICTION UTOPIA:
FACES OF A GENRE, 1820 - 1987

BY

ANNEGRET J. WIEMER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

DEPARTMENT OF COMPARATIVE LITERATURE

EDMONTON, ALBERTA

FALL 1991

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF DOCTOR OF PHILOSOPHY.

E.D. Blodgett

Douglas BARBOUR
Douglas Barbour

Milan V. Dimić

Uri Margolin

per Edward Mozejko

per Darko Suvin

Date: October 1st, 1991

To my parents, Hildegard and Walter Wiemer.

ABSTRACT

The purpose of this thesis on feminist science fiction utopianism in the American, British, Canadian, French, German, and Italian literatures is twofold. First, we strive for a more solid classificatory foundation in our field by proposing typological descriptions for utopianism and science fiction (and some related genres), as well as for feminist science fiction utopianism as subgenre of both. We specify our notion of genre in terms of a generic competence, that is: as knowledge of a body of pragmatic, semantic and surface rules that govern text production and reception. The formulation of the various generic requirements is undertaken within the framework of a semantically based transformational text grammar (Chapters II to IV, Part A).

Second, we seek to arrive at a first mapping of feminist science fiction utopianism's diachrony in the Western literatures focused upon, from 1820 to 1987. Initially, we situate the particular national streams of feminist (science fiction) utopianism considered within the literary and political climate of their times and countries of origin, and trace the genre's axiological and ideological history (Chapter IV, Parts B to D). Guided by the notion of utopian rhetorical persuasio, the compository strategies employed in the genre over time are subsequently

explored in Chapter V, which offers diachronic surveys of narrative framing and narrative modes. Chapter VI, then, highlights four general topoi that have become literally and metaphorically central to feminist SF utopianism--science and technology, history, psychology, and linguistics--to delineate the genre's global thematic development.

I would like to express my gratitude to the secretarial staff and faculty of the Department of Comparative Literature at the University of Alberta in Edmonton, Canada. Special thanks are due to Irena Boulton, E.D. Blodgett, Shelagh Henderson, Milan V. Dimić, Uri Margolin, and Edward Mozejko who were unfailingly encouraging and understanding through calmer and more draining times.

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I. INTRODUCTION

> Moi, dit l'Euguélionne, je cherche ma planète positive.
>
> "Elle arrivait du fin fond de l'espace," écrit à la même heure le chroniqueur acadien. Tous ceux qui étaient là n'eurent qu'une seule voix pour s'écrier:
>
> - Vous y êtes! Vous avez trouvé! La Terre est une planète positive! Vous pouvez y rester! Que voulez-vous? Parlez! Vos désirs sont des ordres!
>
> - Ce que je veux, dit l'Euguélionne? TOUT! JE VOUX (sic!) TOUT! (16)

To introduce a Canadian dissertation on feminist science fiction (SF) utopias with a passage from a Québécois novel, Louky Bersianik's L'Euguélionne (1976), seems fitting for more reasons than the obvious one of geographical proximity. Although in its composition and message perhaps more sophisticated than the average text of its kind, L'Euguélionne is in many ways typical of the modern generation of feminist utopian novels written since the late 1960s.[1] Above all, Bersianik's text exemplifies the new use of the utopian and science fiction forms as means of expressing an all-embracing feminist vision designed to analyze, transgress, and transcend the "Law of the Father"[2]--be it religious or secular, philosophical or psycho-sexual, linguistic or generic.

---

[1] On the rise of (SF) utopianism in contemporary feminist literature see, for instance, Cullen Khanna 1981, 47; Kumar 1981, 61; Russ 1981, 71; and Fitting 1985, 156.

In Bersianik's satire, the Euguélionne, galactic tourist and "Bearer of Good News" (cf. Waelti-Walter 1981, [5]) in search for "ma planète positive et ... le mâle de mon espèce" (19), descends from outer space on our terrestrial orb. After some (pre)ludic appearances in various countries of the Western hemisphere, she happens to land in contemporary Québec. While scouting this foreign terrain--where, as the French language has it, one man out of two is a woman (cf. 41)--by way of solitary ventures into its institutions and through colloquy with its female inhabitants, the spacewoman gradually leads the Québécoises to take a fresh look at their place in society and culture from her "untutored, unconditioned and bewildered perspective" (Waelti-Walter, [5]). Disappointed by the "préhistorique" (388) state of affairs among the sexes in Québec, the Euguélionne finally leaves Earth, ever seeking to encounter the "Métanthropie positive" (389), perhaps to be found on "la dernière planète de cette galaxie" (388).

As other feminist works of this type, L'Euguélionne reverses the juxtapositions of known vs. unknown, familiar vs. alien, and inner vs. outer space. The traditional utopian and SF travel motif--the exploration of a terra incognita by an Everyman (or, vice versa, the invasion/visitation of a terra cognita by alien or utopian travellers)--re-appears volte-face as the discovery of our known male-dominated hic et nunc, projected as alien (and dystopian) territory from the vantage point of an (implicit) Every-woman's space. This estranging focus gives rise to a comprehensive cosmography of androcentrism which fleshes out the skeletal fable of Bersianik's novel.

---

[2] This phrase is gleaned, of course, from Julia Kristeva's discussion of Lacanian psychoanalysis. See Gilbert and Gubar 1985, 537.

Farcically mimicking the Scriptures in its triptych form, its subdivision into chapter and verse, solemn style, and numerous thematic parallels, L'Euguélionne is both a parody of the Bible as archetypal (sacred) law, primary word, and most pervasive text of Western literature, and a feminist (anti-)gospel, complete with a credo that places woman as creatrix at the centre of the universe. "Je crois en Moi," proclaims Bersianik's space-Messiah, "inaliénable et immortelle, immobile et transportée, capable de créer le ciel et les planètes par la toute-puissance de mon Désir" (383).

The biblical topoi of woman as Evil and of the Adamic power to name and define the world are taken up again in similarly irreverent treatments of psychoanalysis and of (French) language, which is found to be semantically and syntactically sexist. Yet, while usurping male verbal and creative privileges, Bersianik does not replace the paternal command with that of her own, but argues for a playfully sacrilegious anarchism as panacea for society. Weary even of the seductiveness of her own inscribed utopian vision ("Je suis le livre non-écrit que je vous donne à composer" [223]), her narrative exhibits the deep distrust in institutional (and textual) authority that has become quintessential to feminist writing today.

Characterized by one critic as "almost science fiction, almost utopian fantasy" (Waelti-Walter, [8]), L'Euguélionne stands at the cross-roads between these two (and some other) genres, a typological feature common to almost all the feminist utopias that recently appeared in print, yet not restricted to late twentieth-century texts alone. As we hope to have illustrated in the course of our brief tour through Bersianik's novel, the metaempiricity of these two non-naturalistic types of fiction is uniquely designed to accommodate the demystification of our cultural patrimony that feminist authors have undertaken over time. The very scope of the modern project of cultural critique presented in these genres is evident in the general breadth of themes, as well as in the fundamental nature of the central topoi (Christian and civil law, Freudianism, language, etc.) encountered in L'Euguélionne and the stream of literature it typifies.

This encyclopedic treatment of women's social, cultural, and spiritual destiny in contemporary feminist (SF) utopianism indeed suggests that "Utopian society-at-large [has become] woman's arena at last" (Farley Kessler 1984a, 8), widely extending the thematic horizon of its literary forerunners still characteristically restricted to isolated feminist issues such as suffrage, women's education, marriage reform,[3] and above all: scientific advance. To survey not only the thematic, but also the main generic, ideological, and compositional particularities of Bersianik's generation of feminist SF utopian narratives in some Western languages and literatures (American, British, Canadian, French, German, Italian, and some others), and to trace them back and compare them to their nineteenth and early twentieth-century predecessors, constitutes the object of the present inquiry. Before addressing our scope and intent in this enterprise in some more detail, let us consider our venture's practical conditions and critical contexts.

---

[3] Cf. Farley Kessler 1984a, 10 ff.

A. State of Research

1. Primary Sources

__Documentation__ The general problems involved in data compilation in the fields of utopian and science fiction are twofold. Above all, the sheer quantity of SF (utopian) publications--approximately 30,000 SF novels and stories from 1925 to 1971 in Great Britain and the United States alone (cf. Sadoul 1973, 15)--requires gargantuan documentary efforts, and due to the wealth of materials to be dealt with checklists and encyclopedias of SF and (less so) utopian literature are likely incomplete. Furthermore, these bibliographical sources are more often than not inconsistent in their classificatory methods, and hence either over-inclusive (subsuming SF, utopias, and the fantastic genres under the label "science fiction"),[4] or over-exclusive (cataloguing only "quality" texts).[5] In the absence of genre definitions for utopian and SF agreed upon internationally, and thus of common selection criteria for bibliographical listing, these shortcomings are hardly surprising.

---

[4] This problem restricts the usefulness of even such ambitious and relatively up-to-date bibliographies as Tuck 1974/1978; and Versin 1972.

[5] Cf., for instance, Gerber's "Annotated List of Utopian Fantasies 1901-1951" in Gerber 1955. For an overview of the late 1970s state of bibliographic research on SF see Žantovská-Murray and Suvin 1978, which includes some reference materials on utopian literature; or Jehmlich 1980, especially 14-17.

For the researcher of nineteenth and twentieth-century feminist utopianism and SF, the afore-mentioned impediments are amplified by the general marginalization of women's creative writing which constitutes, in our view, the prime reason for the exclusion of female (and particularly feminist)[6] authors' works from many (if not all) earlier bibliographies and encyclopedic works in our area of concern.[7] Since the 1970s, however, this situation has begun to change for the better with the appearance of Glenn Negley's 1977 checklist of utopianism, Darko Suvin's helpful documentation of earlier data appended to his Victorian Science Fiction in the UK (1983), and notably of Lyman Tower Sargent's 1979 compendious British and American Utopian Literature 1516-1975: An Annotated Bibliography;[8]

---

[6] For stylistic reasons, we have alternated (and hence equated) here the term "feminist" with "women's" or "female-authored" utopias and the like. However, feminism as political ideology is, of course, not bound up with its adherents' sex, and there are indeed a few male authors who have written feminist SF utopias (Nikolai Chernyshevsky, Samuel R. Delany, and others). These "male feminist" texts have been included in our sample.

[7] On the general under-representation of women in reference sources see Smith 1985, 35 ff.

[8] See also the entry on female SF authors and the image of women in SF in Nicholls 1979, 661-2.

all of the above include, inter alia, feminist and non-feminist texts by women. Particularly welcome are the pioneering efforts of Judith Merril (1981) and Roger Schlobin (1981/82 and 1983) in the field of SF, as well as of Daphne Patai (1981)[9] and Carol Farley Kessler (1984) in that of the literary utopia, to provide specialized and at times annotated reference tools (Merril, Patai, Farley Kessler) listing exclusively female writers' narratives in these genres, which have brought many hitherto unrecorded works into view. Yet, these valuable bibliographies cannot, of course, represent but the first beginnings to survey and catalogue our area of fiction, as none of them can claim (or intends) to be comprehensive for pre-twentieth-century and/or non-English language women's SF and utopianism, nor is it truly up-to-date. As in the case of the earlier British and Anglo-American inventories of data, such standard German bibliographies as Heinz Bingenheimer's Transgalaxis: Katalog der deutschsprachigen utopisch-phantastischen Literatur 1460-1960 (and its 1984 update/revision by Robert Bloch), or Joachim Körber's Bibliographisches Lexikon der utopisch-phantastischen Literatur (1984) fail to provide more than sporadic entries of female authors' utopian literature and SF. The same holds for Pierre Versin's 1972 Encyclopédie de l'utopie, still the best source for French and Italian texts.[10]

---

[9] A second part to Patai's bibliography was planned but has unfortunately not appeared in print.

To our knowledge, there are--as yet--no reference works focusing on women's (feminist) utopias and SF in these latter literatures. However, some useful information on primary (and secondary) sources in languages other than English could be obtained for the present study from scholars in various countries, as well as from informal study circles of women's popular fiction (in Germany and Italy), and from the personnel of feminist bookstores.

Availability of Data Given the bibliographical state of affairs, a truly systematic collection of primary sources relevant to our investigation was not feasible even for the best-documented (British and United States) literatures. Our consultation of some major North American and European research libraries[11] had hence to rely mainly on these institutions' internal organization of materials, an admittedly haphazard method of archival search. Moreover, to obtain copies of some nineteenth-century texts listed in the available reference sources proved to be impossible.[12] English language utopian and SF by and/or about women has become somewhat more accessible since the mid-1970s through various anthologies, notably Pamela Sargent's (1974/1976/1978) three-volume Women of Wonder series presenting SF short stories and novelettes (including a feminist SF utopia), Carol Farley Kessler's partial reprint of early utopian novels by US women writers in her Daring to Dream (1984),[13] and the re-publication of some pre- and early twentieth-century texts.[14] Anthologies and/or reprints of non-contemporary and less-known French, German, and Italian works in the genre(s) under consideration are still sadly missing.

---

[10] See also Messa 1962, Bertoni and Missiaja 1968, and Utopia e fantascienza 1975.

[11] The following research facilities have been consulted: Widener Library, Cambridge, MA, U.S.A.; British Library and Science Fiction Foundation, London, England; Staatsbibliothek Hamburg, West Germany; Centro Nazionale di Informazioni Bibliografiche, Biblioteca Nazionale, Rome, Italy; some Canadian libraries, chiefly the Rutherford Library in Edmonton, Alberta, and the Robarts Library in Toronto, Ontario, as well as the Spaced Out Library of the Toronto Public Library System, the largest public collection of SF and SF criticism (housing also many utopian texts).

Yet another factor hampering research in our field may also be mentioned, namely the circumstance that feminist SF utopian narratives, as popular literature in general, tend to go rapidly out of print, so that even relatively recent publications (for instance, Marokh Lautenschlag's Sweet America; 1983) were unobtainable for our project. In short: the collection of feminist SF utopias that could be assembled for the present inquiry--although more extensive and varied than that of other inquiries into this literary kind (cf. Part 2 of this section)--is certainly far from comprehensive.

---

[12] Unobtainable has been, for example, Nunsowe Green (pseud.), A Thousand Years Hence, Being Personal Experiences (1882), itemized by Tower Sargent 1979.

[13] Some other anthologies of utopian and SF in English by or about women are the following: McIntyre and Anderson 1976, Laurence 1978, Kidd 1979, and Le Guin and Kidd 1980.

[14] For instance Perkins Gilman's 1915 Herland by Pantheon in 1979, or Sarah Robinson Scott's 1762 Millenium Hall by Virago in 1986.

Sample From a larger set of nineteenth and twentieth-century utopias and SF narratives available to us, fifty-six novels and short stories were classified as feminist SF utopias according to our typological delineation of this (sub)genre (see Chapters III and IV below). Approximately two fifth of these works are positive utopias (eutopias), and about one fifth each are either negative utopias (dystopias), or axiologically ambiguous by presenting one, or juxtaposing two or more both positively and negatively valued fictional societies. We have singled out the remaining group of texts thematically as feminist "gender role reversal" utopias; these narratives are usually dystopian satires.

While more than half of our collection of SF utopian works are of British (7) or American/Canadian origin (27), a quarter of them (14) belong to German, four to Italian, and two to French literature. A nineteenth-century Russian text (Nikolai Chernyshevsky's What Is to Be Done?; 1863) and a late twentieth-century Norwegian novel (Gerd Brantenberg's Egalia's Daughters; 1977)--both accessible to us only in English translation--have been included in the corpus on the grounds of the interest they afford in the context of our investigation.

Chronologically, little more than one fourth of the feminist SF utopias available to us were published in the nineteenth (9) and early twentieth century (4), nearly all of them in English. The period from 1920 to 1950 is covered by four texts only, whereas nearly four fifth of the narratives within our reach appeared from the mid-1960s onward and are thus part of the so-called New Wave of feminist utopianism and SF, with an isolated text (Theodore Sturgeon's Venus Plus X) printed as early as 1960. In view of the relative paucity of earlier and non-English narratives among the assembled utopias, we have not restricted our body of works further by selecting a purposive sample from the entirety of primary sources within our reach. We have, however, condensed our treatment of those (6 to 8) North American novels which form the standard sample of foregoing studies in our field (cf. the "Canon" section below), affording less well-known feminist SF utopias a more prominent place in this inquiry.

Finally, it should be pointed out that we have spent considerable effort to recover a large number of earlier and non-English narratives. We do not, therefore, hold the evidently uneven distribution of primary sources in the periods and literatures focused upon in this study to be wholly fortuitous, that is: exclusively attributable to the limitations of our data collection. Rather, the scarcity of nineteenth and twentieth-century German, and particularly Italian and French works represented in the corpus investigated here appears to be a corollary of general diachronic trends in these literatures. In particular, it may be associated with the specific development and/or relative (lack of) prominence of utopian and science fiction as literary forms in Germany and Italy (although not of science fiction in France), and may furthermore indicate certain tendencies in the history of women's writing in these countries. We have attempted to expand briefly on this tentative interpretation in our historical survey of feminist SF utopianism provided below (Chapter IV, Part B).

2. Secondary Sources

Scholarly attention started to focus on feminist SF utopianism when it became apparent that a veritable "miniboom" (Joanna Russ) of this type of fiction had set in since the 1970s in Britain and the United States. The surprising rise of this literary form in contemporary women's writing also spurred collateral inquiries into the roles and images of the feminine in mainstream SF and utopias,[15] and provoked some critical interest in earlier feminist works, notably in Charlotte Perkins Gilman's Herland (1915).[16] Over the past decade, research in these fields has gained momentum with the appearance of several critical anthologies and special periodical issues collecting, summarizing, and elaborating on the results of previously published scholarship, and with some major book-length studies devoted wholly or in part to the feminist SF utopia.[17]

---

[15] For a survey of this field--which lies outside the province of our investigation--see Friend 1972; Tower Sargent 1973; Torton Beck 1974; Strauss 1976; Moskowitz 1976; Hoffman Baruch 1979; and Hoffman Baruch 1984.

[16] Cf., for instance, Magner 1978, Segal 1978 and 1981, Bammer 1981, and Brandon Schnorrenberg 1982.

[17] Following are the main publications on women in utopian and SF, some of which are discussed in more detail in the subsequent pages of the present chapter. Essay collections: Barr 1981, Staicar 1982, Barr and Smith 1983, Rohrlich and Hoffman Baruch 1984, Weedman 1985, Holland-Cunz 1986. Special issues of periodicals: Frontiers 1977, Alternative Futures 1981, Hysteria 1982/83, Women's Studies International Quarterly 1984, and Women's Studies International Quarterly 1981a and 1981b which include essays discussing women's literary utopianism from the perspective of the social sciences. Book-length studies: Kaplan 1977, Rosinsky 1984, Keinhorst 1985, Barnouw 1985. See also Barbour 1976 and Delany 1983, especially Chapter

Canon In the overwhelming majority of investigations, critical concern with women's SF utopianism remains confined to analyzing a small, rather fixed group of better-known twentieth-century American positive utopias, prominent among them Perkins Gilman's Herland (1916a), Dorothy Bryant's The Kin of Ata Are Waiting for You (1971), Sally Miller Gearhart's The Wanderground (1979), Ursula K. Le Guin's The Left Hand of Darkness (1969) and The Dispossessed (1974), Marge Piercy's Woman on the Edge of Time (1976), Joanna Russ's The Female Man (1975), Mary Staton's From the Legend of Biel (1975), and some works of Marion Zimmer Bradley's Darkover series which--with one exception (The Ruins of Isis, 1980)--are relegated in our classificatory framework to the marvellous (fantasy). This observation does not only hold for Anglo-American inquiries, but also for the greater part of studies originating from Germany, where all afore-mentioned US texts are available in translation.[18] Some German

---

9, "Ambivalence in Utopia: The American Feminist Utopias of Charlotte P. Gilman and Marge Piercy" (157-80). Note that we are focusing on survey studies only; inquiries into the works of individual authors are taken into account in Chapters V and VI below.

[18] Staton's From the Legend of Biel is the only text that has not been translated into German.

researchers[19] have extended their sample, however, to include such German narratives as Marokh Lautenschlag's Araquin (1981)--another text we consider to be fantasy--or the British and French SF utopias authored by Zoë Fairbairns (Benefits, 1979, one of the few feminist dystopias that have attracted critical attention), Françoise D'Eaubonne (Le Satellite de l'amande, 1975), and Monique Wittig (Les Guérillères, 1969), equally translated into German.

In French and Italian scholarship, feminist SF utopianism in its own right has, to our knowledge, not been investigated. In France, where the scholarly discussion of women's writing still predominantly revolves around the theoretical and aesthetic propositions of l'écriture féminine, novels such as Wittig's Les Guérillères are treated under the aegis of this debate (see Chapter VI below), while Françoise D'Eaubonne's SF, to mention another example, is mainly examined in terms of its author's political writings.[20] Similarly, Italian SF utopianism by women (for instance, Gilda Musa's Esperimento donna, 1979) has come under critical scrutiny only within a broader context, here as part of an ongoing effort to differentiate the general traits and establish criteria for the analysis of a genuinely Italian mode of SF.[21]

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[19] Cf. Stephan 1983 and Weigel 1985; Weigel is among the few critics who briefly comment upon feminist SF dystopianism.

[20] The most provocative (and controversial) political critique of D'Eaubonne's writings is Heinz [1977], particularly 17-19, 55-60, and 82 f.

Genre-Theoretical Reflection Although the majority of secondary sources within our reach set out with some cursory remarks on the typological features of the feminist SF utopia and offer a sub-division of the textual material into thematically comparable groups (commonly distinguishing all-female from biologically androgynous and mixed-gender egalitarian utopias),[22] all but one of the inquiries reviewed here (Rachel Blau DuPlessis's short essay "The Feminist Apologues of Lessing, Piercy, and Russ" [1979])[23] lack any closer consideration of the differentia generica of this literary kind. The arguments put forth in two major studies in our field, Rosinsky (1984) and Keinhorst (1985), may shed some light on the reasons for the marked dearth of classificatory deliberation in the secondary sources at hand.

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[21] Cf. Musa and Cremaschi 1965, 7-10; and Besana 1979 as well as Cremaschi 1978, 30 ff.

[22] This grouping is used, for example, by Keinhorst 1985 and Knight 1981; Knight works with a slightly different terminology, distinguishing mono-gendered from gender-merged and gender-free utopias (29).

[23] DuPlessis's main proposition, namely that some feminist SF utopias (for instance Russ's The Female Man) should be classified among teaching stories or apologues in view of their use of "assertive discourse" guiding or informing action (1) will be accommodated in our framework in the context of the pragmatic principles regulating utopian fiction in general, especially the rules determining this genre's illocutionary force (assertion) and its secondary orientation toward action (see Chapter II, Part A below).

Firstly, Rosinsky, and especially Keinhorst argue that rigid definition of the genre considered would foster undue limitation of the range of works to be explored (see Keinhorst 1985, 10), a tenet that hardly seems convincing in view of the near-complete uniformity of the sampling--a kind of "silent canonization" of (polymorphous) texts--already evident in current critical practice. Secondly, they maintain that SF in particular defies clear-cut generic delineation since it contained from its very advent "Elemente des Märchens, des realistischen Romans und der fantastischen Erzählung. In letzter Zeit kommt noch eine deutlich utopische Komponente hinzu." Terminologically, both critics hence propose to take advantage of the ambiguity of the acronym "SF" (employed in our study to abbreviate "science fiction" only) to include such diverse areas as "speculative fiction, speculative fantasy, speculative feminism, [and] science fiction" (Keinhorst 1985, 10; cf also Rosinsky, 115, note 2).[24]

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[24] Rosinsky 1984 particularly refutes Samuel R. Delany's differentiation of "science fiction" as what has not yet occurred, from "fantasy" as impossible (what could not occur) due to known physical laws, maintaining that, "as women's studies research and the new physics indicate

With these critical contentions, Keinhorst and Rosinsky evoke here (for the special case of SF) the general debate on the raison d'être of typological differentiation in (contemporary) literature; in fact, Keinhorst and Rosinsky are not alone in maintaining that individual, especially modern texts are so "fuzzy" in generic affiliation as to render classificatory distinctions irrelevant or, in practice, unserviceable. As Marie-Laure Ryan (1981) has pointed out, however, the alleged fuzziness of fictional kinds

> ... only constitutes a drawback if [generic] notions are used as analytic tools. But if genres are an object rather than an instrument of investigation, ... then their fuzziness will no longer constitute a theoretical shortcoming, but a fact to account for. That fuzzy does not mean unworthy of rigorous investigation, as commonly believed, can be demonstrated by the existence of a fuzzy set theory and a logic of fuzzy predicates. What should not be allowed to remain fuzzy, however, is the notion of genre as class of the individual generic classes ... (110)

In agreement with Ryan's reasoning, we claim that there are insufficient grounds for Keinhorst's and Rosinsky's unwillingness to come to terms with feminist SF utopianism as a literary genre. We shall therefore return to

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... such conventional concepts of im/possibility are limited and value-laden" (115, Note 2).

typological concerns in our own subsequent chapters (II to IV, A) that present a description of the generic traits of the feminist SF utopia (an enterprise we hold a sine qua non of every non-arbitrary taxonomy), and strive to clarify, in the spirit of Ryan's already cited comments, the general philosophical and discourse-theoretical foundations supporting our notion of genre itself.

Critical Approaches Let us now briefly comment on the avenues taken by critics for investigating (the "silent canon" of) feminist SF utopias, and summarize their main conclusions. Like all littérature engagée, women's SF utopianism--and especially its eutopian variant--invites two basic approaches, namely, on the one hand, readings probing into and appreciating the texts' political propositions from a predominantly pragmatic perspective, and, on the other, readings more narrowly associated with the customary tasks of literary criticism which prevalently describe (and evaluate) the formal and thematic properties of these works as aesthetic objects.

Margrit Eichler's sociological essay "Science Fiction as Desirable Feminist Scenarios" (1981) prototypically represents the first approach, pondering the viability and --as its title indicates--desirability of the diverse societal models projected in our area of fiction from a purely futurological vantage point (cf. also Keinhorst 1985, 10). This kind of "blueprint-evaluation" is, however, by no means undertaken only in studies by social scientists (like Eichler), but also in some inquiries authored by literary scholars. Anne K. Mellor (1981/82), for instance, sets out "to determine to what extent [feminist SF eutopias] are 'abstract' (in Ernst Bloch's terminology), i.e., merely wish-fulfilment fantasies, and to what extent 'concrete'" (241), the latter deemed by Mellor to be "inherently revolutionary" by virtue of their offering "a vision of a better world which we are both morally obliged and technically able to bring into being" (242-3). From a similarly utilitarian perspective, most critical essays assembled in Feministische Utopien: Aufbruch in die postpatriarchale Gesellschaft, an anthology edited by Barbara Holland-Cunz, "unternehmen den Versuch, die in der SF entstandenen utopischen Bilder auf für die Frauenbewegung brauchbare Inhalte und Hypothesen zu untersuchen" (1986b, 7).[25] Given our own, more traditionally literary critical Erkenntnisinteresse, the present inquiry can evidently draw only limited benefits from such estimates of the pragmatic merits of feminist (e)utopian schemes in fiction.

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[25] Parts of Fitting 1985, especially 177 ff., and Kumar 1981 provide further instances of this approach.

Readings that are mainly literaturwissenschaftlich have been provided, instead, by critics like Segal (1978 and 1981) or Bammer (1981) for the nineteenth-century feminist utopia, and Pearson (1977, 1981a and 1981b), Russ (1981), Rosinsky (1984), Barnouw (1985), Keinhorst (1985), and others for twentieth-century works of this genre. Within this second stream of scholarship on women's utopianism, we can further distinguish among what can roughly be called "basic" inquiries presenting first surveys of the topoi, plot structures, etc. recurring in our genre (Segal, Pearson, or Russ), and more sophisticated "in-depth" interpretative analyses of the textual material at hand (Barnouw, Keinhorst, and notably Rosinsky).

We would like to stress that the prima facie pedestrian enterprise of furnishing extant thematic synopses, plot summaries, or the like of obscure feminist SF utopian texts--typical ventures of "basic" studies--can be of great value indeed for ensuing research, particularly in a field as unploughed as ours where primary sources are frequently unobtainable, and even more accessible narratives virtually all unfamiliar to a larger scholarly audience, a condition proscribing at any rate the allusive and elliptical reference to textual particulars customary in masterpiece criticism. In-depth readings are hence not necessarily preferable over basic surveys in our area of literature.

The interim results of research on (US) feminist SF (e)utopianism can be recapitulated as follows. First and foremost, literary critics almost unanimously subscribe to the following general appraisal:

> The recent worlds of women, or, preferably, the new utopian fiction, is controlled neither by an absolute ideal nor by belief in an attainable utopia of material equality. Rather, the values and forms of this fiction are open and experimental, centred in human experience and aimed, not towards any specific ideal, nor even exclusively towards social change, but primarily towards the expansion of human consciousness. (Cullen Khanna 1981, 58)[26]

Rather than sharing the impulse of such nineteenth-century utopists as Edward Bellamy, Samuel Butler, William Morris, H.G. Wells and others to provide blueprints for immediate practical reform, feminist (SF) utopias are therefore seen to establish a "direct link with the origins of the [utopian] genre," presenting "touchstones for intellectual inquiry" in the tradition of Plato and Thomas More (Cullen Khanna 48).

The prominence of axiological ambiguity in many modern texts in our field,[27] as their gain in aesthetic quality, are held to be corollaries of this predominantly speculative, philosophical impetus (Cullen Khanna 58). Narrative techniques that encourage "active reader involvement in the de/construction of textual meaning" deemed characteristic for women's SF utopias (Rosinsky lists: complex, at times unreliable narration; unconventional typography and graphic design; dialectical and associative narrative structures; omission of narrative closure; and multiple, yet in their multiplicity fully individualized protagonists, etc. (Rosinsky 1984, 107) are also explicated in this context, as they facilitate the receiver's participation in the texts' "game of imagination--to speculate widely and freely" (Cullen Khanna 1981, 48).

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[26] In agreement with Cullen Khanna's notions are Barnouw 1985, 116; Keinhorst 1985, 21-2; Farley Kessler 1984a, 5 and 19, and Rosinsky 1984 passim, to mention the most important studies.

These commonly held tenets, advanced primarily for late-twentieth-century feminist SF utopianism, but also reiterated in studies of earlier works (here again, especially Perkins Gilman's Herland)[28] entail a rebuttal of blueprint readings as instances of an approach not merely discordant with the vocation of literary research

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[27] As is well known, Le Guin identifies her novel The Dispossessed explicitly as "An Ambiguous Utopia," a turn Delany takes up in designating his novel Triton as "Ambiguous Heterotopia."

[28] Cf., for instance, Lane 1979, xxi.

(in the stricter sense), but altogether inappropriate for examining the fictional form under consideration. By vindicating the feminist SF utopia as Gedankenexperiment rather than plan for social action, narratives envisioning all-female and biologically androgynous societal models are thus meant to be rescued from repudiation as impracticable and/or androphobic,--charges laid by scholars like Eichler and Mellor.

Some critics caution, however, that such interpretative generalizations may not as readily apply to early as to modern women's SF utopianism. Delany (1983) and Segal (1978 and 1981), for instance, underline the close alliance of such novels as Mary E. Bradley Lane's Mizora (1890) and Perkins Gilman's Herland with American reform writings, and the diverse practical experiments in utopian communal living flourishing in their era. They also note that Bradley Lane's proposals for an alleviation of women's domestic chores through technological progress, or the novel forms for parenting and educational institutions advocated by Perkins Gilman, for instance, were quite obviously meant to be put to the test in social praxis.[29]

In this context, Delany also raises another point we believe to be of consequence to an understanding of the differences among nineteenth and twentieth-century feminist (SF) utopianism in US literature, and arguably elsewhere. In their preference for the positive utopia, Delany remarks, early women writers of the New World "follow[ed] a literary vogue ... , for utopia was virtually the American genre of the later nineteenth century," whereas the feminist use of the eutopian form in the late twentieth century moves against the dominant literary (and extra-literary) cultural current of our modern age that rejects projections of a better world as naive and untimely, favouring, instead, apocalyptic visions of the present and future (Delany 1983, 166 and 174-5).[30]

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[29] See Delany 1983, 166; and Segal 1981, 69-70.

In passing, we may also add that modern feminist utopists' non-conformism in generic (axiological) choice is variously interpreted as sign of women's greater store of "gnoseological optimism" (a term borrowed by Barnouw from Stanislaw Lem), insofar as "Die Frauen durch spezifische Sozialisationsprozesse aufgedrängte Distanz zur etablierten Welt der (von Männern kontrollierten) sozialpolitischen Macht ... eine schärfere Sicht und Toleranz für das Nichtetablierte, das Unbekannte, das Andere [zur Folge hat]" and "Hoffnung [da ist], wo Angst eingestanden wird, wo neue Gedanken gedacht werden" (Barnouw 1985, 14-15); or, as Farley Kessler (1984a) contends, as a corollary of the very philosophical outlook of feminism which, as an "expression of holistic and communitarian values missing from the present order ... is [itself] a type of Utopianism" (6).

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[30] Delany's observations will be taken up again in Chapter IV, Part C of our study.

Returning after these obiter dicta to some further critical judgments concluding our outline of research, we can observe consensus among scholars insofar as individual feminist SF utopias--while recognized as ideologically diverse (cf. also Chapter IV, D below)--are thought to share a remarkable number of recurrent themes and motifs. Addressing and striving to transcend "the forces which most directly oppress women" (Pearson 1977, 50), the majority of the texts scrutinized are said by critics to model fictional societies characterized by "class equality; some kind of communal child-rearing; absence of privilege by sex; freedom from fear of male violence; elimination of sex-linked work; the mother-child relationship and the idealized home as models for social institutions; and the use of persuasion and consensus to maintain social order" (Lane 1979, xx).[31]

Furthermore, it is pointed out that twentieth-century narratives of this genre foreground all aspects of communication (cf. Keinhorst 1985, 179), and--in the wake of our time's new ecological consciousness--focus more closely than their early predecessors on humanity's material and spiritual condition within the natural environment, expressing, as Keinhorst puts it, "eine organisch-ganzheitliche, ökologisch-spirituelle Überzeugung" (180).[32] And finally, American feminist (SF) utopianism is understood as clearly demarcated from its non-feminist counterpart ("men's" utopianism) insofar as "United States Utopias by men stress as ends in themselves matters of public policy--be they political, economic, or technological, [whereas] women's Utopias are more likely to include these matters primarily as they provide a means to the social end of fully developed human capacity in all people" (Farley Kessler 1984a, 7).

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[31] Nearly identical thematic catalogues are drawn up in most secondary sources at hand.

Evaluation On the basis of the canon of American works analyzed in the pertinent scholarship up to date, feminist (SF) utopianism is hence perceived by most critics as a rather unified field of fiction--as homogeneous in general intentionality as in thematic outlook or narrative strategies, and in all of these respects clearly detached from the non-feminist utopian mainland. Since neither the genre's earlier manifestations in Anglo-American literature (or elsewhere), however, nor its contemporary expressions in languages/literatures other than English, nor for that matter its global relations with standard utopianism have been truly examined, these contentions are in our view aspiring to a generality that as yet lacks adequate foundation.

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[32] See also Farley Kessler 1984b, 180; or Russ 1981, 74.

To follow just one line of current thought on feminist SF utopianism, there are good reasons to doubt that all feminist (SF) utopias can be meaningfully described as thought experiments, and that their main function and merit should accordingly be sought in their raising a reader's consciousness. It is probable that there are not only important textual (and, of course, extratextual) differences among feminist "philosophical" utopias and those written for immediate implementation, but that these differences are period-specific. Consequently, functions are likely to vary for individual texts and/or groups of texts over time.

To ascertain these variations would require closer synchronic and diachronic investigations of the compositional features in their interrelation with the thematic aspects of a significant number of utopian works in various periods (for instance, perspectivity, hierarchy of textual norms, etc.)--an arduous enterprise embarked upon only occasionally (and for few texts) even in mainstream utopian criticism (see Kuon 1986). As, at present, thematics and Ideologiekritik are still dominating scholarship on utopianism, feminist or otherwise, and compositional studies are scarce, broad generalizations in this area seem not only problematic in detail, but also precipitous.

B. Objectives and Organization

1. Range and Erkenntnisinteresse

In the present study, we seek to fill in the lacunae of current scholarship on feminist SF utopianism in three respects. Firstly, we intend to remedy its lack of genre-theoretical reflection by clarifying the general assumptions underlying our own approach to genre, and by proposing a global generic definition for feminist SF utopianism as a hybrid type of fiction. Secondly, we mean to provide a broader basis for future research in our area by expanding the range of periods and (Western) literatures taken into account. In particular, we strive to delineate the genre's evolution from 1820 to present in the American, British, Canadian, French, German, and Italian literatures, thereby hoping to make a first contribution to feminist SF utopianism's diachrony in these literary provinces, and to supply some stepping-stones for a comprehensive history of the form in Western literature at large.

Finally, by tracing not only the genre's ideological and thematic progression over the past two centuries, but also its axiological and compositional particulars in their diachronic development, we aim at illuminating some less obvious areas in which palpable differences among feminist SF utopianism and the utopian mainstream can be identified. Neither our genre's global relations with mainstream utopianism, however, nor its own functional evolution (pragmatic intentionality) over time--subjects by far exceeding our critical scope--can be pursued within the range of this inquiry.

2. Organization of the Study

Our investigation of the (narrative) feminist science fiction utopia is arranged into seven chapters. We commented in this initial chapter on the availability of primary texts, our method of sampling, the current state of research, as well as on our inquiry's general objectives and scope. Chapter II specifies some ontological assumptions, as well as the theoretical model of generic competence guiding our understanding of the notion of genre, elaborating, in particular, on some pragmatic and semantic principles governing text production and reception relevant to a typological demarcation of utopian and science fiction narratives. We clarify our use of terminology in Chapter III, and review the main classificatory trends evident in the scholarship on utopian and science fiction. Subsequently, our own generic descriptions of these fictional types, as well as of some related genres--especially the so-called fantastic ones--are formulated with the help of the previously developed model.

The first part of Chapter IV concludes our chain of formal generic descriptions by defining the science fiction utopia as a generic hybrid determined by the consolidation of pragmatic and semantic rules codifying its utopian and SF donor genres, and by explicating the content and axiological requirements differentiating feminist from non-feminist texts in our field. Leading over to the critical chapters of our study, we subsequently attempt a preliminary historical survey of the main developments of the feminist SF utopia in the literatures focused upon on the basis of the available nineteenth and twentieth-century sources, and comment upon the genre's axiological and ideological features over time.

Guided by the notion of utopian rhetorical persuasio, some strategies of narrative mediation employed in feminist SF utopianism in various periods are explored in Chapter V which presents diachronic surveys of narrative framing and narrative forms. In this context, we also identify the areas (and eras) in which this subtype's employment of fictional mediation differs from that of the generic mainstream.

Concluding the critical part of our study, Chapter VI highlights four general topoi that have become literally and metaphorically central to feminist SF utopianism--science and technology, history, psychology, and linguistics--to delineate the genre's global thematic evolution. The principal results of our theoretical and critical investigations are summarized and evaluated in Chapter VII, which also suggests some possible avenues for future research in the area of feminist SF/utopian literature.

II. PROLEGOMENA: THE NATURE OF LITERARY GENRES

Any theorizing about literary genres presupposes a more or less formalized genre theory which, in turn, assumes a poetics of literature itself. As Heather Dubrow asserts, "Concepts of genre carry with them so many implications about literature that they regularly reflect in microcosm the poetics of their author and of his age" (1982, 45). The second chapter of our study is hence designed to spell out at least some of the general assumptions underlying our own approach to genre. We argue for a conceptualistic (constructivistic) ontology in genre theory, and subsequently determine the place and function of genres in (literary) communication. Our notion of genre is specified in terms of a generic competence, that is, as the knowledge of a body of pragmatic, semantic and surface rules that govern text production and reception. The formulation of the various generic requirements is undertaken within the framework of a semantically based transformational text grammar.

A. Genres as Universals

Every classification of literary texts, and every investigation into the logic of such classification (genre theory proper), takes sides--whether implicitly or explicitly--in the "Universalienstreit," the debate concerning the existence or non-existence of genres as universals. In logic, the term "universals" denotes such general notions as "chair," "woman," "drama," etc., as distinct from concrete individual notions such as "the British Library," "*Jane Eyre*," and so on. Universals are attributed to a class of entities which form a class by the very fact that the same predicate is assigned to them. Unlike individual notions ("this chair"), universals ("chair") cannot be pointed to by an indicating/referring action. Therefore, these general notions pose the question whether they do or do not exist along with concrete individuals, that is, which ontological status can be granted to them. In the special case of genre theory, the first decision to be made is hence whether its basic classificatory units (genres) are to be regarded as existing "independently of the taxonomical scheme, or [as arising] as a result of the attempt to classify" (Ryan 1981a, 112).

Traditionally, the following three positions--representing the most important stances taken in the debate of universals since Antiquity--are distinguished in this context: the position of Platonism/realism, of nominalism, and of conceptualism. Platonism/realism postulates that universals exist objectively; their existence can be assumed to reside either in a sphere of ideal being besides spatio-temporal reality (universalia ante res), or it can be viewed as rooted in, and interwoven with, concrete reality (universalia in rebus). The position of nominalism is characterized by the assumption that there are no general notions, but only general names "faking" the existence of universals, while we dispose in truth of individual notions only. A conceptualistic position is located between these two poles. It postulates the existence of universals, but considers them to be mental concepts only (universalia in mente or post res).[1] Klaus Hempfer points out that conceptualism "in seiner naiven Form als Abstraktionstheorie die universalia-in-rebus Position voraussetzt, oder aber, modernen wissenschaftstheoretischen Ansprüchen genügend, sich nur als Konstruktivismus formulieren läßt" (Hempfer 1973, 114).[2]

In genre theory, all three above-presented philosophical stances can and have been assumed.[3] As Wolfgang Stegmüller has shown, their respective merit or "correctness" cannot be ascertained on logical grounds.[4] While logic, as the study of the formal conditions of truth, is concerned exclusively with deductive validity, the questions how we arrive at our classificatory notions and which ontological status we grant them are factual ones that have to be answered in the realm of general epistemology (cf. Hempfer 1973, 36-7).

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[1] For a comprehensive discussion of these positions see Stegmüller 1977, 1-65; and Hempfer 1973, 30-7.

[2] See also Stegmüller's 1977 analysis of conceptualism, 26 and 44 ff. Stegmüller regards constructivistic conceptualism as an "offshoot of Platonism" (62).

B. Constructivistic Conceptualism in Genre Theory

Our own stance in respect to the ontological status of genres follows Hempfer's proposal for a constructivistic conceptualism intended to provide a synthesis of philosophical nominalism and realism. Hempfer bases his dialectical constructivism on Jean Piaget's genetic epistemology[5] that represents an attempt "à comprendre les processus de la connaissance scientifique en fonction de son développement ou sa formation même" (Piaget 1967, 65).[6] According to Piaget, three factors constitute every process of cognition: the subject of cognition, the object to be known, and descriptive forms or constructs. The latter are seen to be resulting from the interaction of the subject and object of cognition. This subject-object interaction is conceived of as a continuing process in which once-arisen object descriptions provide the basis for the construction of new ones that describe the object ever more adequately. The object of cognition is viewed as existing only relative to its successive interpretations, as the limit (in the mathematical sense) of the various non-contingent approximations directed toward it. It is this directedness, however, which necessitates that the object be postulated nevertheless as antecedent,[7] since its prior existence represents the "seule explication possible de ces approximations dirigées" (Piaget 1967, 116).

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[3] For an extensive treatment of the various ontological stances in genre theory see especially Hempfer 1973, 37-121, and Dubrow 1982, 82-104. Cf. also Marzin 1982, 20-38.

[4] Stegmüller 1977 states that "In fact, an apriori argument purporting to provide a logical refutation of the contrary view appears to be simply out of the question" (32).

[5] Our subsequent synopsis of Piaget's epistemology relies mainly on Hempfer 1973, 122-7; cf. also 221-2.

Piaget indeed achieves a synthesis of traditional nominalistic and realistic stances insofar as "er die

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[6] Piaget's study of the sociogenesis and psychogenesis of cognition constitutes the empirical foundation of his constructivism. Cf. Hempfer 1973, 122-4.

[7] Logically speaking, the relation between construct and object is that of (weak) presupposition.

Allgemeinbegriffe weder nur als eine Sprachfiktion abtut noch ihnen apriorische Existenz neben den konkreten Individuen ... zugesteht, sondern sie als aus der Interaktion von Erkenntnissubjekt und -objekt resultierende Konstrukte begreift" (Hempfer 1973, 221). The advantage of this more moderate constructivistic perspective for genre theory over the radical constructivism advocated by the early Tzvetan Todorov[8] or Siegfried J. Schmidt,[9] for instance, is that it salvages the text (or text corpus) as empirical object of observation. Todorov and Schmidt assume that generic structures exist solely as (theoretical) constructs of the subject of cognition and are not observable in texts. In their frameworks, any determination of genres would therefore either remain a purely theoretical enterprise (Todorov), or necessitate broad empirical analyses of readers' notions of genre (via Kommunikate, Schmidt).

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[8] For a critique of the radical constructivistic stance assumed by Todorov in his 1970 Introduction à la littérature fantastique see Hempfer 1973, 102-3. In this study, Todorov conceptualizes genres as theory-dependent (object-independent) structures construed by the observing subject; consequently, "aucune observation des oeuvres ne peut en rigueur confirmer ni affirmer une théorie des genres" (26). It may be noted that this view has been substantially revised in Todorov's subsequent work; cf. 1976, especially 162 and 170, footnote 3.

[9] For brief summaries of Schmidt's radical conceptualistic position see Schmidt 1980 and 1984.

The application of Piaget's constructivistic position to genre theory, instead, allows for a generic structuration that is simultaneously theory and text-oriented. Object adequacy thus can serve as criterion for the falsification of a genre description. With Hempfer, however, we may caution that this constructivistic position refers to the process of scientific discovery alone and cannot be applied to historical phenomena such as the evolution of a literary system over time. In other words: it is vital to differentiate between genres as phenomena of the literary (or general linguistic) system of communication on the one hand (object level), and their scholarly description on the other (level of description; cf. Hempfer 1973, 125).

C. Generic Competence in Literary Communication

Having thus clarified our stance concerning the ontological status of genres as universals, we can now proceed to specify some general assumptions about the place and function of generic categories in (literary) communication. It has been proposed by various scholars to view genres in terms of a generic competence, that is, as the knowledge of a body of rules regulating the production and reception of (literary) texts.[10] Hempfer (1973), for example, conceives of a generic competence as part of a more general communicative competence representing "Organisationsprinzipien spezifischer Texttypen." This communicative competence is differentiated in his model from a linguistic competence understood as the grammatical "Wohlgeformtheitsbedingungen für Texte generell" (180).

It has been held against such a theoretical divorce of a generic from a linguistic competence, however, that there are no general linguistic conditions of well-formedness on the sentence (or text) level which could be formulated independently of genre. As Marie-Laure Ryan asserts: "Even within the framework of a sentence grammar, reference to generic categories must be made in order to state the conditions of use of certain operations ... such as the article deletion obtaining ... in recipes" (Ryan 1979b, 307). The "scholarly plural" frequently found in academic writing--and observable throughout this study--represents yet another convenient example for the impact of generic codification on allegedly "standard" linguistic usage. Therefore, the speaker's/writer's and hearer's/reader's generic competence should be conceived of as belonging to linguistic competence. As Ryan puts it, "the knowledge of generic rules must be seen as an integral part of peoples' ability 'to do things with language'" (311).[11]

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[10] See, for example, van Dijk 1972; Culler 1975, 133 ff.; and Ryan 1979b.

In our following outline of the rules presiding over generic codification, we will mainly be guided by Ryan's 1979 program for a competence theory of genre. Generic rules or principles are formulated by Ryan within the general framework of a semantically based transformational grammar extending to the textual level. Let us recall that a transformational-generative grammar in Noam Chomsky's sense is a system of rules that generates the grammatical sentences of the language it describes. It assigns to each sentence a structural description, or grammatical analysis. Chomsky's 1965 transformational grammar comprises three components: a syntactic, a phonological, and a semantic component, each consisting of a set of rules operating upon a certain input to yield a certain output. The rules of the syntactic component generate the sentences of a language, assigning to each sentence two structural analyses: a deep structure and a surface structure analysis. The meaning of a sentence is derived (mainly, if not wholly) from the syntactic deep structure (via rules of semantic interpretation); the phonetic realization of the sentence is derived from its syntactic surface structure

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[11] Ryan's argument is not a new one; see, for instance, Stempel 1972, 175.

(via phonological rules).

The proponents of generative semantics accept the general principles of transformational grammar as developed by Chomsky, but challenge the Chomskyan conception of a deep structure as a separate and identifiable level of syntactic representation. They argue that the basic component of the grammar should consist of a set of rules for the generation of well-formed semantic representations. These would then be converted by a succession of transformational rules into strings of words with an assigned surface-structure syntactic analysis, there being no intermediate syntactic deep structure in Chomsky's sense in the passage from semantic representation to surface structure.[12]

Turning now back to Ryan's classificatory program, it may be noted that her notion of a generic competence is seen to apply to the production and reception of both, literary and non-literary texts. A typology of literary genres represents hence a part of a general discourse typology (cf. Ryan 1979b, 310-1). Ryan's model of generic competence is based on the following assumptions:

1. The notion of genre applies exclusively to texts, defined as self-sufficient linguistic utterances whose

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[12] Cf. Chomsky 1965. On generative semantics see Ryan 1979a; and Bunge 1984, especially 116-41.

ending cannot be dictated by an external event, and whose unity and boundaries are marked by some framing device (title, blank spaces, introductory or concluding formulae, etc.). Individual contributions of a speaker participating in a conversation (a type of discourse, but not a type of text), for instance, are excluded from genre theory (Ryan 1979b, 311; and 1981a, 116).

2. Every text entering into a felicitous act of communication belongs to, or creates a genre.

3. Generic categories are culture dependent.[13]

4. The members of a speech and culture community must possess an implicit knowledge of generic requirements in order to differentiate text types and use them correctly.[14]

5. Each genre is constituted by a specific set of rules, but may share distinctive principles with other genres. When two genres share a common set of requirements, but one of them presents additional rules, it is considered to be a sub-genre of the other.

6. The individual generic principles may belong to any of the sectors of linguistic competence: phonology, semantics,

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[13] Cf. Ryan 1979b, 311. For a longer discussion of generic taxonomy in non-Western cultures see Ryan 1981a, 113-5.

[14] For restrictions on competence see Ryan 1979b, 312-3.

syntax, or pragmatics, and may apply to text units of various sizes such as segment, lexeme, sentence, or text.

7. Generic competence is constituted of both obligatory and optional principles.

According to the sectors of linguistic competence in which generic rules may be found to apply, Ryan distinguishes between a set of pragmatic rules specifying the appropriate use of a genre in communication, a set of semantic rules determining the minimal content shared by all texts of the same genre, and surface rules "defining the verbal properties of genres, such as their particularities of syntax, lexicon, phonology, and graphic representation" (Ryan 1979b, 313).

1. Pragmatic Rules

On the pragmatic plane, Ryan (1979b, 314) further differentiates among rules defining the mode of transmission (or type of performance) of a text belonging to a given genre, rules specifying what the addressee of a text "is attempting to accomplish," (the illocutionary force of a genre), requirements concerning the sender's overall motivation for producing the text--termed the text's orientation--, and principles determining the appropriate use of fictional and non-fictional genres.

Mode of Transmission The first subset of the pragmatic rules (mode of transmission) is related by Ryan to the constitutive elements of communication, namely to the channel, context, addresser, and addressee (Jakobson).[15] Generic principles pertaining to the channel will specify whether a text is written (novel), oral (sermon), sung (lullaby), etc. Rules pertaining to the context will determine the time and place of the appearance or performance of a genre: in book form (novel), at church (sermon), at sleeping time close to a child's bed (lullaby), and so on. Regulatory principles concerning the addresser or addressee account for the circumstance that, for example, a sermon must be spoken by a minister, a lullaby be directed to a child, and a prayer be addressed to God.

Illocutionary Force The second subset of the generic rules on the pragmatic plane (illocutionary force) is discussed in the frame of speech act theory as developed by J.L. Austin and John Searle.[16] According to Austin and Searle, every linguistic utterance is the performance of at least two kinds of acts: a locutionary act (pronouncing words), and an illocutionary act (trying to elicit a certain reaction by pronouncing words).[17] The various illocutionary acts--such as asserting, promising, or asking a question--are grouped by Searle (1976) into five general classes: representatives (representing a state of affairs), directives (designed to cause the hearer to act), commissives (committing the speaker to an act), expressives (expressing the speaker's psychological state), and declaratives (bringing about the state of affairs they refer to; cf. Searle 1976, 1-23).

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[15] The two Jakobsonian categories missing from this list, namely message and code, belong to the semantic and surface levels, respectively, and will be dealt with there.

[16] See Austin 1962; and Searle 1969. Cf. also Pratt 1977, 79 ff.

In order to ensure the felicitousness (success) of communication, every illocutionary act must conform to a specific set of appropriateness conditions, that is, to pragmatic rules governing their correct performance. The illocutionary act of assertion, for example, presupposes that the speaker knows p (where p is the propositional content of the assertion), believes that the hearer does not know p, and wants the hearer to know p (see Searle 1969, 66).

Not only statements in a text, but texts as a whole can and have been conceived of as (illocutionary) speech acts, either as a separate series of autonomous speech acts

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[17] In his 1969 work, Searle includes in addition a propositional act, consisting of referring and predicating, as a component of every speech act.

("novel-ing," "joke-ing," etc.), or as a manifestation of the illocutionary acts of assertion, command, etc. on the global text level. Ryan argues convincingly for the latter option, maintaining that "[p]ostulating two distinct series of speech acts would obscure the fact that Searle's illocutionary acts often appear on both [sentential and global text] levels" (Ryan 1979b, 315). When viewing texts as "built around" speech acts, the rules governing the particular illocutionary act(s) embodied in a text--as well as the rules governing the general class to which the speech act(s) belong--must be considered an "integral part of the genre's pragmatic codification" (316).

Orientation The third subset of the pragmatic rules of a genre concern a text's orientation understood as a second-order speech act defining "what the speaker intends to do, by producing a text with the illocutionary force f and the propositional content p" (316). According to Ryan, there are three main types of orientation, namely action (the sender attempts to cause the reader to perform an action), information (the sender invites the reader to extract a message and store it in memory), and pleasure (the sender invites the reader to experience the pleasure of receiving the text).

The notion of orientation allows for the specification of text classes according to more general principles than those provided by textual (global) speech acts. Ryan points out that an orientation toward action, for instance, is not only found in texts embodying a directive speech act. Furthermore, illocutionary categories are mutually exclusive, whereas texts may simultaneously display two (or more) types of orientations, presenting a primary orientation and two or more secondary ones. Recipes, for example, are oriented toward both action and information. Political speeches are primarily action oriented, but may attempt to create pleasure or provide information (secondary orientations) in order to enhance their action orientation (317).

Fictional and Non-Fictional Genres The last set of generic rules that has to be specified on the pragmatic plane includes those principles which determine the appropriate use of fictional and non-fictional genres in communication. Partially revising Searle's definition of fiction as "non-deceptive pseudo-performance of speech acts" (Searle 1975, 325), Ryan proposes a distinction between factual, non-factual,[18] and fictional utterances on the basis of two criteria, namely the creation of (and reference to) an alternate possible world, and the presence of an act of impersonation. Factuals are differentiated from both non-factuals and fictionals insofar as the former refer to the "real" world, whereas the latter point to (build) an alternate world. The distinction between non-factuals and fictionals is made according to the presence or absence of an act of impersonation, a category arrived at with the help of a general interpretative rule termed by Ryan the "principle of minimal departure."[19] This term denotes the pragmatic rule that the reader reconstructs statements concerning a fictional or non-factual alternate world as closely as possible to "reality," projecting on the statement's world her or his epistemic knowledge and making only those adjustments which are unavoidable.

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[18] Ryan's term "non-factual" denotes that class of statements comprising reports of dreams, philosophical examples, and counter-factuals. Cf. Ryan 1980, 404.

In non-factual statements, this rule extends to the referents of the first person pronouns I (sender) and you (receiver). In the counterfactual statement "If I (you) were Virginia Woolf," for instance, the addressee would merely add some significant traits of Woolf (creative talent, feminist ideology, etc.) to her/his knowledge of the actual speaker's (or hearer's, that is, her/his own) personality.

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[19] Ryan develops this principle on the basis of David Lewis's work on truth conditions for counterfactuals and for descriptive statements concerning fictional discourse.

In fictional statements, instead, the principle of minimal departure is suspended in respect to the first and second person pronouns. The reader does not assign the knowledge, beliefs, intentions, etc. entailed by a speech act to the actual speaker, but to substitute speakers (narrator, characters) belonging to the alternate world they describe. Analogously, the narratee is not considered to be the receiver's counterpart. Hence, fiction can be conceived of as the result of the actual speaker's (author's) act of impersonation, or pretense to be somebody else.[20]

The relationships between actual and substitute speakers and hearers obtaining in fiction are represented in the formula provided below (**S** is the actual and **S'** the substitute speaker, **H** the actual and **H'** the substitute reader, and **p** the propositional content of the message):[21]

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[20] Cf. Ryan 1980, 406-12. For a discussion of the similarities and differences among Searle's and Ryan's approaches see 412-14. A graphic representation of Ryan's 1980 modelling of the various types of statements is provided on 420-1.

[21] Ryan 1981b, 130. What Ryan had formerly called "impersonation" is re-termed by her as "non-observance of the pragmatic rule of co-reference" (130) in this essay. Although her new terminology may be preferable since it is less speaker-oriented than the notion of "impersonation," it has not been introduced in our context in order to avoid confusion.

S pretends to be for **H**.

S' speech acting to **H'** p

2. Semantic Rules

As noted above, a set of semantic rules determines the nature of the minimal content common to all texts of the same genre. The general semantic requirements presiding over logico-semantically coherent, narrative, and realistic genres, as well as the more specific principles governing genres that are characterized by particular constraints on subject matter, will be discussed in this context.

Ryan indicates that, in a generative approach which assigns both a deep structure (the text's semantic representation) and a surface structure to texts, the set of rules specifying the constitutive generic features on the semantic plane must be viewed as constraints on deep structure formation (Ryan 1979b, 321). At the outset, it seems therefore necessary to discuss at some length how the deep textual level may be conceptualized in a general semantic text model. The most recent theoretical approach available to us is Teun A. van Dijk's and Walter Kintsch's 1983 study of discourse processing.[22] Although the cognitive model developed here strives to account for the actual strategic process of discourse comprehension, it can be (at least partially) reformulated as an abstract linguistic semantics.

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[22] For brief synopses of van Dijk's earlier work on the notion of macro-rules see Gülich and Raible 1977, 250-80; and de Beaugrande and Dressler 1981, 26-27.

As in their earlier studies, van Dijk and Kintsch point to the empirical evidence provided by investigations from cognitive psychology, especially from studies of human memory constraints, which indicates that the theoretical concept of a semantic textual depth put forth by generative semantics is indeed meaningful.[23] These studies have amply shown that readers (or listeners) cannot store an unlimited amount of (textual) information in memory, and that they hence strive to (re)construe a simplified, logico-semantically coherent mental representation of the text input (surface): the semantic deep structure of a text (van Dijk and Kintsch 1983, 191 ff.).

In an abstract semantic model, the textual deep level can be viewed as a hierarchically organized textbase corresponding to the meaning of a text in all its details, which comprises a micro-structure representing the local meaning of a text, and a macro-structure capturing its global content. The macrostructure is formally identical to the microstructure (52). Textbases are defined in terms of propositions assigned to sentences and clauses on the textual surface, and in terms of relations among propositions.

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[23] Cf., for instance, van Dijk 1976, 547-68; see also van Dijk and Kintsch 1983, 38 ff., and 334-36 for a discussion of memory constraints.

The notion of proposition is abstractly conceived of by van Dijk and Kintsch as an "intensional unit, corresponding to the meaning of a sentence in linguistic theory" (112), propositions being composed of a predicate and one or more arguments (also viewed in intensional terms). A predicate is then defined as "a concept of a property or relation," and an argument as "a concept of an individual [thing or person]" (113). A proposition may be composite, itself consisting of several atomic propositions, and can be formally represented in a propositional schema (cf. 114-6). In extensional (denotational) terms, a proposition is understood as referring to (atomic or composite) facts, fragments of some possible world.[24] Facts as entities of possible worlds are "combinations of some state, process, action, or event, on one hand, and some time, place, or other circumstantial parameters, on the other" (117).

From the microstructural sequence of propositions expressed locally by the text, macropropositions are inferred via macrorules (deletion, generalization, construction).[25] These macrorules are recursive, so that there are several levels of ever more general macropropositions, together forming the semantic macrostructure of a text. On the highest level, a macroproposition may coincide with (the semantic representation of) a text's title.[26]

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[24] Possible worlds are defined by van Dijk and Kintsch as sets of facts; cf. 116-19. Some ontological and epistemological problems in respect to the notion of "facts" in possible worlds are discussed on 117-18.

Coherence In van Dijk's and Kintsch's model, a text's meaning can be said to be locally coherent if the complex micro-structural propositions expressed by the respective clauses or sentences on the surface level denote facts of some possible world that are related, conditionally or by inclusion (reference or extensional coherence; cf. 150 f.). Local semantic coherence relations may also be functional (meaning or intensional coherence), that is, subsequent surface sentences may be connected by the relations of (semantic) presupposition or entailment.[27]

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[25] These macrorules are abstractly defined as follows: "1. DELETION: Given a sequence of propositions, delete each proposition that is not an interpretation condition (e.g., a presupposition) for another proposition in the sequence. 2. GENERALIZATION: Given a sequence of propositions, substitute the sequence by a proposition that is entailed by each of the propositions of the sequence. 3. CONSTRUCTION: Given a sequence of propositions, replace it by a proposition that is entailed by the joint set of propositions of the sequence" (190).

[26] For a graphic representation of a textbase see p. 191 of van Dijk's and Kintsch's study.

Global semantic coherence is defined for sequences of macropropositions referring to macrofacts; the macrostructure, as abstract semantic description of the global content, represents the global text coherence. In other words: the very possibility of forming a macrostructure presupposes the global coherence of a text, since macrostructures must be explicit and unambiguous. If the text surface cannot be translated into a coherent macro-structure, it must be traced back to several (by definition coherent) macrostructures.[28] Finally, it may be mentioned that the construction of a textbase cannot be accomplished by the receiver on the basis of textual information alone, but also crucially involves the reader's general world knowledge (van Dijk and Kintsch 1983, 150 and 191).

For our purposes, we will assume that there is a typical macrostructure attributed to a globally coherent text, so that this macropropositional semantic representation of the text surface can be understood as the end product of a "necessary reading" common to every receiver's processing of a particular text. This typical macrostructure is seen to represent the "common kernel of all interpretations that lay claim to 'validity' or 'legitimacy'" (Ryan 1979b, 321).[29]

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[27] For a discussion of presupposition and entailment in non-referential terms see van Dijk 1972, 98 ff. A more detailed account of local coherence is provided in van Dijk and Kintsch 1983, 152-53.

[28] Ryan 1979b, 321. Note that de Beaugrande and Dressler 1981 differentiate between cohesion, the mutual sequential connections of the text surface components (grammatical dependencies), and coherence on the semantic level underlying the text (cf. 3-5). Van Dijk and Kintsch use the term syntactic coherence for the phenomenon referred to by de Beaugrande and Dressler as "cohesion."

When considering the relevance of the notions of local and global coherence for a typology of (literary) texts, it is evident that the local semantic coherence of a work is of a relatively smaller importance than its coherence features on the global plane. Three general text types can be distinguished with the help of the latter theoretical concept, that is, according to the possibility or impossibility of constructing a globally coherent macrosemantic representation, and according to whether a text's global meaning can be captured in one macrostructure, or has to be traced back to two or more macrostructures. For brevity's sake, we will call a text (or genre) unambiguously coherent whenever it is possible to construct a single (globally coherent) macrostructure; ambiguously coherent are those texts which necessitate the construction of two or more macrostructures; and texts or genres are incoherent on the semantic plane whenever it is impossible to form a macrostructure at all. As will be demonstrated below, the semantic rules presiding over these three cases play indeed an important role in a text's generic affiliation.

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[29] This simplification seems justified in the frame of an abstract semantic model. Cf. also van Dijk 1972, 283-309.

Narrativity While the above-presented first subset of the semantic rules determine the various coherence features of text types, the second subset of generic principles formulated on this level concerns the distinction between narrative and non-narrative texts. The requirements which specify the minimal content that must be shared by all narrative communications have been discussed at length by various scholars.[30] In the range of our study it may suffice to mention some central narrative constraints on macrostructure formation as detailed by Ryan.

Firstly, the macrostructure of narrative texts must contain repeated occurrences of predicates that indicate chronological sequence (temporal development). Secondly, active predicates must be present in some of the textbase's macropropositions (action). And thirdly, one of the stative predicates that apply to a story agent at one point must cease to describe this agent at a later time in the story's chronological unfolding (change of situation; Ryan 1979b, 323). With van Dijk and Kintsch (1983), we assume furthermore that a narrative schema[31] or superstructure consisting of a hierarchical structure of conventional categories such as setting, complication, and resolution, provides the overall "syntax" for the global meaning of a narrative text. This superstructure organizes the semantic macrostructure of a narrative by assigning functions to macropropositions.[32]

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[30] See especially Ryan 1979a, 137-41; cf. also van Dijk 1972, 283-309.

Realistic and Non-Realistic Genres A third subset of the generic rules on the semantic level should differentiate so-called realistic from non-realistic genres. Usually, realistic texts are taken either to conform to our experience of empirical reality (cf., for instance, Ryan 1979b, 322), or, in the tradition of Roman Jakobson's influential article "On Realism in Art" (1921), as intertextually referring to discursive conventions governing what is perceived as verisimilar (or

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[31] A longer discussion of the concept of "schema" is provided below.

[32] See van Dijk and Kintsch 1983, 16 and 54-7; note that not all discourse types are assumed to have superstructures (cf. 92).

"conventionally natural") in the writing of an epoch and culture (cf., for example, Culler 1975, 131-60). We shall formulate the semantic rules differentiating realistic from non-realistic genres in terms of the various relationships obtaining between a text's semantic representation and standardized models of reality. This enterprise commonly involves the comparison of propositions holding the value "true" in the real world with those propositions "true" in a textual world,[33] an approach which disregards, however, that there are no textual propositions (referring to a textual world) that are independent from--and thus comparable to--propositions referring to the "real" world. Instead, the textbase's propositions represent the combined outcome of inferences from the text surface and from extratextual, epistemic information. As van Dijk and Kintsch note for both fictional and non-fictional texts, "much of the information needed to understand a text [that is, to construct propositions referring to facts of the textual world] is not provided by the information in the text itself, but must be drawn from the language user's knowledge of the person, objects, states of affairs, actions, or events the discourse is about" (van Dijk and Kintsch 1983, 303).

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[33] For examples of this approach see Pavel 1975; or Ryan 1980.

Therefore, it seems advisable to proceed by observing the relations between sets of global patterns organizing world knowledge, and those sets of knowledge units which are activated during the construction of a textbase's propositions during text reception. More specifically, we will determine which sets of cognitive clusters are involved in the (semantic) processing of realistic and non-realistic genres. Our proceeding transgresses to some extent the generative semantic approach adopted so far, shifting the theoretical emphasis from an abstract model of a textual depth and surface to a reader-oriented reception model. This theoretical pluralism--which was already evident in some of our previous determinations of generic rules (Ryan's "principle of minimal departure" is a reader-oriented notion)--appears to be inevitable.

Studies from various disciplines (artificial intelligence, linguistics, cognitive psychology) concerned with human memory and discourse comprehension have suggested that the encyclopaedic body of knowledge stored by human beings, and activated during discourse reception, is not merely an accumulation of propositions. Rather, it comprises structured clusters of knowledge that are prototypical abstractions of the particular concepts they represent (objects, percepts, events, event sequences, social situations, etc.). These clusters have been variously called "frames," "scripts," or "schemata." Although there is disagreement among scholars as to the precise nature, structuration and use of these knowledge clusters (schemata, scripts, frames),[34] the various theoretical approaches share the basic idea that a schema is a cognitive structure "which ties together information in memory. It is a label with slots that stand in some prearranged relation to each other. Each slot accepts information of a given type. 'Information' here may mean concepts, propositions, or even other schemata" (van Dijk and Kintsch 1983, 307).

During the processing of a text (and of discourse in general), a multitude of knowledge schemata are instantiated, that is, specific textual (or discourse) information fills the appropriate slots of activated knowledge clusters. As van Dijk and Kintsch suggest, "One can think of the slots of a schema as variables which can be replaced with specific instances" (307). Consider the following example:

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[34] For differences among these notions see Thorndyke and Yekovich 1980, especially 23-8; van Dijk and Kintsch 1983, 304-11; and de Beaugrande and Dressler 1981, 90-1. It may be pointed out that Thorndike and Yekovich criticize schema-theoretic approaches for being ill-constrained, of limited predictive value, and untestable as scientific theories. Moreover, Verdaasdonk 1982 argues that the approaches under consideration disregard the institutional nature of cognition, so that the notion of "knowledge" necessarily remains vague. In our very general use of schema theory, however, these (substantial) points of critique can be disregarded. See also Freundlieb 1982 for an interesting--and equally general--application of schema theory to literature.

> I do not know why I have such a fancy for this little café. It's dirty and sad, sad. It's not as if it had anything to distinguish it from a hundred others--it hasn't. (Mansfield 1981, 83)

These few sentences introducing Katherine Mansfield's short story "Je ne parle pas français" immediately activate the "café" schema stored in the reader's memory. The word "café" in the first sentence evokes standard images of a coffee-house where people are sitting around tables, conversing, reading newspapers, consuming coffee, tea or alcoholic beverages and perhaps small meals, ordered from and served by waiters, etc.

Specific information provided by Mansfield's text determines the instantiation of this abstract "café" schema: the particular café of this story is "dirty" and "sad," attributes activating yet more clusters of knowledge ("dirt," "desolate place") in the reader's mind. When the reader is informed, some paragraphs later, that "the clientele of this café ... does not sit down. ... it stands at the counter" (83), the instantiated knowledge cluster "café" has to accommodate this new (fictional) fact. The reader's activation and instantiation of the "café" schema is hence guided by textual information and restricted by text input signalling deviation from the normal schematic structure.

With the help of the schema-theoretic notions clarified above, we are now able to delimit sets of knowledge units (schemata) relevant to our task of differentiating so-called realistic from non-realistic texts. Define **U** as the universal set of all knowledge units, and **E** as the set comprising those schemata that constitute the encyclopaedia at time **t** in culture **c**. Next, define **K-empirical** (**K-e**) as the subset of **E** whose members are the knowledge units structuring what is held to be empirically true at **t** in **c**; this set represents what Siegfried J. Schmidt calls the "ortho-world-model" (1984, 259) at **t** in **c**.

The complement of **K-e** with respect to **E** is **K-non-empirical** (**K-ne**), the subset of **E** whose elements are such fictional knowledge units as "dragon," "unicorn," "UFO," etc., so that **K-e U K-ne = E**. **E**, as well as **K-e** and **K-ne**, are assumed to be shared by all members of a culture **c** at time **t**. Variances between a cultural and one or more subcultural encyclopaedias at **t** in **c** are ignored. The fact that some people believe in the existence of UFOs, for instance, and would therefore count the "UFO" schema as an element of **K-e** rather than of **K-ne**, is hence irrelevant in our context.[35]

Finally, define **K-processing** (**K-p**) as the set of schemata that are necessarily (minimally) activated and instantiated by the receiver during the processing of a text **T** (at **t** in **c**) to construct one (or more) macropropositional representation(s) of the text surface. Note that the set **K-p** may contain members from **E** as well as knowledge clusters that are newly created by textual information. For our purposes, we thus abstract from the source--whether factual or fictional--of the knowledge units that are elements of **K-p**. It would be equally possible, however, to define an additional set **K-Text** (**K-T**) consisting of new schemata created by textual information, and differentiate among members of **K-p** stemming from **K-e**, **K-ne**, and **K-T**.

In principle, three relations--represented below in Venn diagrams (Figures 1 to 3)--can obtain between the sets **K-e** (the set of factual schemata) and **K-p** (the set of processing schemata):

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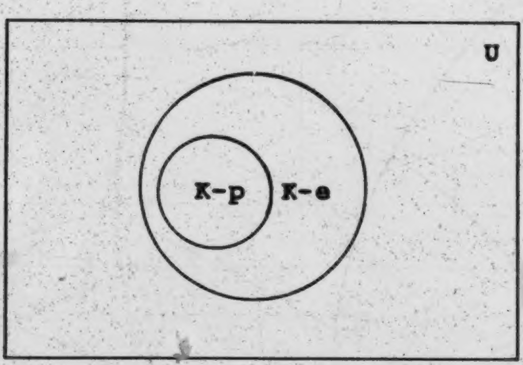
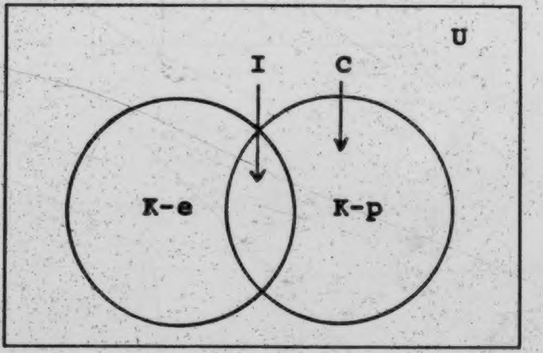
[35] It should be pointed out that identifying a dominant encyclopaedia in certain periods/cultures may in practice be difficult or even impossible (the Renaissance provides a case in point). For more general uses of our model of realism/non-realism, our inattention to the variances among coexisting cultural encyclopaedias may hence become problematic.In our particular context, however, this simplified approach seems justified.



$K\text{-}p \subset K\text{-}e$

FIGURE 1. Realism

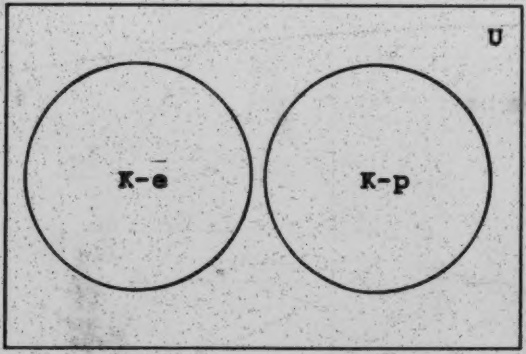


$K\text{-}e \cap K\text{-}p = I$

$I = \{x \mid x \in K\text{-}e \wedge x \in K\text{-}p\}$

$C = \{x \mid x \notin K\text{-}e \wedge x \in K\text{-}p\}$

FIGURE 2. Non-Realism



$K\text{-}e \cap K\text{-}p = \emptyset$

FIGURE 3. Non-Sense

In the first diagram (Figure 1), the relation between the two sets under consideration is one of total inclusion of **K-p** in **K-e**. The knowledge units activated to construct a textbase in this case wholly stem from, and are thus a subset proper of, the ortho-world-model of a given time and culture. Specific information provided by the text (concerning the fictional setting, narrator, characters, action, etc.) readily fills the appropriate slots of cognitive clusters from **K-e** (instantiation). In other words, the receiver is not forced by textual information to use other knowledge than that about empirical reality in order to construe a semantic representation of the text surface.

This particular relationship between **K-e** and **K-p**, which represents a mode of processing guided by text surface signals, obtains in the reception of non-fictional texts referring to the real world, as well as in the reception of the specific group of fictional texts commonly called "realistic" or "verisimilar." During both, the comprehension of a novel like Russell Hoban's 1977 *Turtle Diary*, for instance, and that of, say, a story told about a living person unknown to the receiver, the knowledge units activated and instantiated by textual input are elements of

K-e only.[36]

Fictional and non-fictional genres obeying the semantic rules that govern this particular relation of **K-e** and **K-p** (**K-p c K-e**) are termed realistic in our model.

In the second diagram provided above (Figure 2), the relation between **K-e** and **K-p** is one of partial overlap. The intersection **I** of **K-e** and **K-p** contains as elements those schemata belonging to the ortho-world-model (**K-e**) that are activated and instantiated during text processing. The subset **C** of **K-p**, representing the complement of **I** in respect to **K-p**, comprises those knowledge units needed to construct a semantic representation of a text that are not shared with **K-e**, but stem either from **K-ne** or are created by the reader from textual information.

In the former case, the reader can activate schemata available from **K-ne** ("unicorn," "UFO," etc.) to process specific textual input. Samuel Delany's 1984 Stars in My Pocket like Grains of Sand, for example, activates--among many others--the "dragon" schema:

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[36] Even the recognition of fiction as an act of impersonation--the pragmatic rule regulating the appropriate use of fiction in communication--does not prevent the reader from (re)-constructing the narrator(s) and narratee(s) of a fictional text in anthropomorphic terms, as long as the text input does not frustrate this process, by characterizing the narrator as a machine, or the like.

> "--can you see her flying, toward the crag?" He squinted into the sun. "Yes ... ." The dragon disappeared behind the stone (258).

Our structured cluster of knowledge about dragons is instantiated by the textual input of this quote; but the particular (female) dragon spoken about in this text passage can fly, and indeed all dragons in Delany's novel are "winged beasts" (259); these particular properties and capacities are not necessarily included in our pre-existing "dragon" schema from **K-ne**.

When new knowledge clusters are formed by textual input alone, the text surface is bound to provide rather detailed information that can be organized by the reader into a novel schematic structure. The "evelmi" schema created while processing Stars in My Pocket may serve as an example here. Delany's text characterizes the "evelmi" as a clawed, tailed race of beings who walk upright but possess wings equipped with polychrome membranes, speak (and establish physical contact) with/in more than one tongue, etc. These and other bits of textual information are integrated by the reader into a cognitive cluster labelled "evelmi" that is stored in memory and can be subsequently activated and instantiated by new textual input. Novel schemata of this kind may become elements of **K-ne**, or even of **K-e**--as was the case with Karel Čapek's "robot" concept from R.U.R.--at a later point in time.

The broad group of texts characterized by the semantic rules regulating the relation of partial overlap between **K-e** and **K-p** will be termed non-realistic in our framework, regardless of the source from which the schemata not shared by **K-p** and **K-e** originate.[37]

In our third diagram (Figure 3), the sets **K-e** and **K-p** are disjoint. This case obtains, for instance, in the processing of Aleksei Eliseyevich Kruchenykh's transrational poem "Heights (Universal Language)":[38]

HEIGHTS

(UNIVERSAL LANGUAGE)

e u w
i a o
o a
o a e e i e w
o a
e u i e i
i e e
i i y i e i i y

A semantic representation of this poem's main part cannot be constructed by the receiver, since no knowledge units from **K-e** (or from **K-ne** for that matter) can be instantiated during its processing. Guided by the poem's title, subtitle, graphematic structure, and information about its author, the reader may hence resort to a higher-level interpretation of "Heights" in the light of knowledge about Russian futurism and its insistence on the primacy of form over content, and on the emancipation of the lexical sign from its semantic dimension, etc. Whether the reader undertakes such higher-level processing or not, the body of Kruchenykh's poem cannot be propositionally represented, that is, does not have a semantic deep structure. Genres ruled by the semantic principles determining this third relation of **K-e** and **K-p** (disjunction) are called with van Dijk (1972) non-interpretable or non-sense in the formal sense of that term.[39]

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[37] For a broad differentiation of realistic from non-realistic texts, the specific relations that may obtain between **K-p**, **K-e**, and **K-ne** are of no consequence. However, their analysis could possibly contribute to a distinction between various types of non-realistic texts.

[38] Here cited from Markov and Sparks 1966, 361.

For the sake of comprehensiveness, let us finally consider the relations that obtain when **K-p** and **K-e** are disjoint, but **K-p** and **K-ne** overlap (or, in other words, where processing schemata are based on **K-ne** alone):

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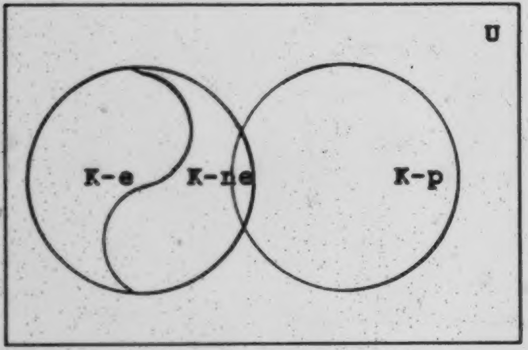
[39] Van Dijk 1972, 276. The interplay between a text's semantic coherence features, and the relationship between **K-e** and **K-p** obtaining during its processing, is evident here.



K-e U K-ne = E

FIGURE 4. Non-Encyclopaedic Processing

In our opinion, this is a purely hypothetical case which does not obtain in the processing of any texts. Consider even the following extreme example of our own invention:

> The unicorn traversed Utopia above lightspeed and met a dragon conversing with an UFO.

Although all deep structural propositions which can be construed from the surface of these sentences are false in empirical reality, the propositions themselves have to be arrived at with the help of empirical knowledge from **K-e**, that is, such schemata as "lightspeed," "meeting," "conversation," etc. are activated. Moreover, it may be noted that the non-empirical schemata contained in **K-ne** always share some properties with the empirical schemata of **K-e**: Pegasus is a winged horse, and a dragon resembles a reptile breathing fire. They are hence never fully autonomous with respect to, or comprehensible without, the knowledge units of the ortho-world-model (**K-e**).

Let us now briefly discuss the advantages of our own schema-theoretic procedure of differentiating realistic from non-realistic and non-sense texts over Ryan's proposal for a truth-conditional text typology (Ryan 1980, 414-9). Ryan's approach implies a comparison of text (or fictional) worlds with the world of empirical reality. She defines a fictional world as a set of facts; this set of facts is expressed by those propositions that take the value "true" in the world of a text's impersonated speaker. The notion of "real world" is defined as the set of facts that are true in empirical reality, roughly analogous to our **K-e** (414). The relations obtaining between these two sets are represented by Ryan in four diagrams (Figures 5 to 8 below).[40]

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[40] Figures 5 to 8 provided in our text are reproductions of Figures 2a to 2d, pp. 414-8, in Ryan's essay. The examples appearing along with our reproduction of these diagrams are Ryan's.

Due to copyright restrictions, Figures 5 to 8 in our text (pp. 74-5), which reproduce Ryan's (1980) graphic representation of the four basic text types differentiated in her truth-conditional approach, have been omitted. For reference to this material, see Marie-Laure Ryan, "Fiction, Non-Factuals, and the Principle of Minimal Departure," Poetics 9 (1980): 403-22; pp. 414-8, Figures 2a to 2d.

Ryan's truth-conditional approach presents two major problems. Firstly, for a significant number of literary works it is difficult to determine precisely which propositions take the value "true" in their fictional worlds, a problem that Ryan acknowledges (414). This difficulty occurs most frequently when dealing with modern (and, of course, postmodern) literature, where the conventional "authentication authority" (Lubomír Doležel's term) of the narrator breaks down.[41]

Secondly, the definition of realism in the strict sense (Figure 7) yielded by Ryan's typology is extremely restrictive. It is doubtful whether there are fictional worlds at all which would satisfy Ryan's narrow conditions for admission to this group of realistic texts _sensu stricto_, that is, fictional worlds that would share all their true propositions with the set of true propositions referring to empirical reality. Ryan's claim that this case obtains in "some realistic novels with an identifiable historical and geographic setting" (417; Tolstoy's _War and Peace_?) is easily contestable; existential propositions referring to the impersonated speaker(s) in fiction, for instance, are nearly always false in empirical reality. If this does not hold, we are dealing with biography, not fiction.

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[41] See Doležel 1980, notably 20 f. Another point of contention, namely the fact that propositions referring to a fictional world and propositions pointing to the real world are not independent entities, has already been raised above.

More importantly yet, texts that are realistic in a broader sense--that is, texts which present fictional characters, events, settings, etc. while otherwise functioning in realistic terms--have to be classified in Ryan's scheme as belonging to the cases illustrated in Figures 6 and/or 8, the latter being merely a marginal case and hence essentially a duplication of the former. Such text types as science fiction, fantastic literature, fairy tales, _and_ realistic texts (in the afore-mentioned broader sense) would have to be indiscriminately grouped together into the very same category (Figure 6)--a classificatory impasse indeed.

We maintain that our own typological approach is able to circumnavigate both major problem areas encountered in Ryan's truth-conditional model. It is methodologically simpler to assess (via introspection or empirical analysis) which kinds of knowledge schemata (factual, non-factual, etc.) have to be activated during a text's processing in order "to make sense" of it.[42] Any classification of texts or genres as realistic or non-realistic is hence falsifiable with relative ease.

Furthermore, realistic (Figure 1) and non-realistic (Figure 2) texts are clearly separated into two distinct groups governed by distinct semantic rules in our scheme. In addition, it is irrelevant to our classification whether a realistic text (in our sense) has London or, say, an imaginary city as its setting, as long as the "ingredients" of the fictional setting correspond to (are understandable with) our knowledge about empirical reality. In other words: as long as we can activate and instantiate schemata from **K-e** during a text's processing, a text is considered to be realistic. In our opinion, this definition of "realism" accords with the general intuitive use of this notion in communication about literature. Hence, the road we have taken in determining the semantic principles governing realistic, non-realistic, and non-sense texts appears to be simpler, clearer, and more adequate for generic classification.

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[42] The determination of **K-p** may, of course, be tedious and could perhaps be undertaken only with difficulties for longer texts; it is, however, methodologically feasible.

Generic Constraints on Subject Matter Having thus broadly identified the rules that differentiate logico-semantically coherent, narrative, and realistic genres from their opposites, we will now specify those semantic requirements which account for the fact that many genres are also thematically constrained. Some texts have to display a prescribed subject matter in order to be counted as members of a certain genre. Detective novels must be about a crime, recipes about food or drinks, obituaries about a deceased person, and so on. Furthermore, the semantic rules of some genres may also include an axiological component. Eutopias, whether fictional or not, must present a better society, dystopias a societal model that is worse than our own. Similarly, tragedy--in the Aristotelian definition--must represent characters who are superior to the average human being, while comedy must depict inferior persons.

Specific semantic principles presiding over genres of the afore-mentioned kind will hence determine the content "shape" and/or axiological features of at least one proposition of their macrostructure. Ryan points out that these particular rules on the semantic plane may not only concern the deep-structural propositions of a text, but also the presuppositions or entailments of these propositions, as in the case of the elegy, where the death of a human being is often implied (1979b, 323).

3. Surface Rules

Finally, a set of obligatory surface requirements may regulate the verbal properties of some genres. To use Ryan's phrasing, "Formal coding of the surface structure occurs whenever a genre requires metric or phonetic regularities, a specialized vocabulary, formulaistic expressions, or special characteristics in pronunciation or graphic realization" (Ryan 1979b, 324). In a generative semantic approach, surface rules must be conceived of as constraints on the transformations of deep-structural propositions into sentences and lexical items on the text surface. These transformational constraints operate like filters, admitting only those sequences of verbal units to the text surface that display certain formal properties or lexical conditions. Surface rules play an important role in the generic codification of poetry, but also govern the formulaic endings of prayers, or the slow rhythm and simple metre of Western lullabies.

To summarize:

Genres are viewed in our study as entities that are constructed (and "exist") in the interaction of members of a culture and speech community with groups of texts. The notion of genre is specified in terms of a generic competence, that is, as the (implicit) knowledge of a body of rules regulating text production and reception. The generic rules are determined within the general framework of a generative text semantics. A set of pragmatic principles determines the mode of transmission, illocutionary force and orientation of a genre, furthermore differentiating among fictional and non-fictional text categories.

A set of semantic rules specifies the coherence features of genres, their narrativity or non-narrativity, and distinguishes realistic from non-realistic text classes. Content requirements of a greater degree of specificity may also be part of a text's generic codification on the semantic plane. Whenever a genre requires certain particularities of syntax, lexicon, phonology and graphic realization, a set of surface rules will restrict the possible transformations from the textual depth to its surface structure.

III. UTOPIA AND SCIENCE FICTION

This chapter of our study includes a survey of selected studies concerned with the generic description of the literary utopia and science fiction. From the wide variety of scholarly inquiries in these areas, we have chosen for discussion those investigations which are most recent, influential, and which describe most clearly the main roads taken to determine the generic particularities of utopianism and SF. These brief Forschungsberichte are succeeded by our own attempts at defining the fictional kinds under consideration with the help of the model of generic competence developed in Chapter II. We also provide a brief exploration of some genres related to the literary utopia and SF, and propose in this context definitions of the three major types of fantastic literature (the uncanny, marvellous, and pure fantastic) along the lines suggested by Roger Caillois and Tzvetan Todorov. A systematic analysis of the relations obtaining between the fictional genres discussed earlier is then undertaken in terms of our theoretical framework. In conclusion, we compare our findings with some prominent critical tenets pertaining to the generic interrelations, especially subordinations, in this field of inquiry.

A. Utopian Fiction

1. Review on the Literature on Utopianism

Many literary scholars note with regret that, in twentieth-century usage, the term "utopia" is used to denote vastly different (groups of) things, and that its meaning as a critical concept is often vague or imprecise. Already in 1940, Fritz Krog states: "Offensichtlich wohnt der Bezeichnung Utopie die Neigung inne, ihre Grenzen zu erweitern und je länger desto mehr ins Ungewisse zu verschwimmen."[1] More recently, Klaus Berghahn and Hans Ulrich Seeber (1983) lament the "Hochkonjunktur" utopianism is currently experiencing, along with the "inflationären Erweiterung und Ausdifferenzierung der Bedeutung [of this concept]" (8).

Extensionally, the term under consideration is used in modern criticism to denote at least three different domains (sets of things), namely (1) what is commonly called "utopian thought," (2) all material manifestations of utopian thought, and (3) utopian fiction, a set of literary works subsumed under the genre label "utopia."[2] Various theories of utopianism claim one or more of these three extensions as their intended domain of validity. The first denotation, for instance, appears in the context of the sociological/philosophical debate surrounding utopianism, whose most prominent and influential forethinkers are Karl Mannheim and Ernst Bloch. The semantic features of the predicate "utopia" are the subject of controversy here.[3] In Karl Mannheim's sociology of knowledge, for example, utopias are conceived of as "alle jene seinstranszendentalen Vorstellungen ..., die irgendwann transformierend auf das historisch-gesellschaftliche Sein wirkten,"[4] as opposed to ideological processes of thought which, according to Mannheim, affirm existing social reality.

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[1] Quoted from Biesterfeld 1982, 8.

[2] A fourth domain covered by the term "utopia" encompasses the various communitarian experiments originating from utopian doctrines. For a brief discussion

In literary criticism, most scholars reserve the term utopia for the Staatsroman in the tradition of Plato and Thomas More. Under the influence of Mannheim's (or Bloch's) philosophical definitions of utopianism, however,

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of utopian communities over time see Tower Sargent 1967, 228 ff. An extensive analysis of nineteenth-century communes from a historical and sociological point of view is presented by Moss Kanter 1972.

[3] Short surveys of this broad sociological and philosophical debate are provided in Sargent 1967, 222-26; Berghahn and Seeber 1983, 7-14; and Suvin 1979, 38 f. For an introduction into Ernst Bloch's thought, see his Der Geist der Utopie (1918), and Freiheit und Ordnung (1946).

[4] Mannheim, Ideologie und Utopie (1928/29); quoted from Schmidt 1978, 23.

some critics (notably in the German realm) argue that all art, including literature, should be viewed as an expression or manifestation of utopian "daydreaming." Witness Gert Ueding's remarks introducing an essay collection on "utopianism" in the works of such authors as Johann Valentin Andreae, Jean Paul, Theodor Fontane, Henrik Ibsen, and Robert Musil, entitled Literatur ist Utopie (Ueding 1978b): "Literatur ist Utopie in dem gewiß sehr weiten Verstande, daß sie nicht identisch mit der Realität ist, die uns als Natur und Gesellschaft gegenübertritt. Sie ist Utopie in dem sehr viel präziseren Sinne, daß ihre Beziehung zu dieser Realität wie die der Erfüllung zum Mangel ist" (1978a, 7).[5] In Ueding's framework, the intended extension of the construct "utopia" is evidently utopian thought, all its manifestations, as well as the so-called Staatsroman. It is thus substantially broader than both, the domain of validity intended in Mannheim's theorizing, and the intended extension of the various critical approaches concerned with a (re)construction of the generic characteristics of utopian fiction.

Now, theories of utopianism that do not share (at least roughly) the same intended extension are incommensurable, since they do not claim to hold for the same set of entities. Conversely, a meaningful confrontation of the semantic features which the concept "utopia" assumes in the context of various approaches can only be undertaken within the borders of theory-groups that aim at providing true statements about more or less the same class of things, that is: have roughly the same intended domain of validity. In the case of the utopia, however, the diverse frameworks conceptualizing utopianism do not even claim to hold for sets of entities that are similar in *kind*. Hence, a comparison of the construct "utopia" as semantically specified in theories of utopian thought, with genre definitions meant to hold true for the *Staatsroman*, for instance, cannot be but futile. In the subsequent pages, we will therefore restrict our discussion to those approaches to utopianism which are exclusively concerned with the utopia as a literary genre, or subset of all *fictional texts*.

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[5] This broad use of the notion "utopia" is also underlying Gnüg 1982, a collection of German philosophical and literary critical essays.

Terminology Before turning to some recent genre descriptions of the fictional utopia, it may be mentioned that there exists no critical vocabulary agreed upon amongst scholars dealing with this branch of literature. Terms as semantically disparate as "konstruktive Utopie" (Seeber 1970), "evolutionistische Utopie" (Tuzinski 1965), "eutopia" (Tower Sargent 1975) or, in the majority of studies, simply "utopia" (Gerber 1955, or Erzgräber 1981) are taken to denote what can broadly be called the "positive utopia." For the "negative utopia," the list of critical terms is even longer: "dystopische Satire" (Seeber 1970), "devolutionistische Utopie" (Tuzinski 1965), "dystopia" or "distopia" (Negley and Patrick 1952), "cacotopia" (Hillegas 1967), "anti-utopia (counter-utopia, contre-utopie, Gegenutopie)" (Servier 1967, Hantsch 1975, Erzgräber 1981)[6], "inverted utopia" (Walsh 1961), and "Warnutopie" (Gnüg 1982)--to name just a few--compete with one another.

In order to clarify our own use of critical vocabulary amid this Babylonian multitude of terminological choices, we will briefly consider the etymology of the humanist neologism "utopia," coined by Thomas More in his De optimo reipublicae statu, deque noua Insula Vtopia (1516).[7] More has rendered the notion "utopia" ambiguous. The syllable "u" contained in Vtopia signalizes the Greek "ou" as well as "eu," since both can be substituted by the English phoneme [u]. The word "utopia" includes hence both "outopia" (Greek adverb "ou" = not; noun "topos" = place; suffix "ia"), which can be translated as "nonexistent place" or "nowhere,"[8] and "eutopia" ("eu" = good, happy) meaning a "good place" (cf. Tuzinski 1965, 3 and 9). That the pun resulting from the term's ambiguity is intended by More is evident in the eulogistic poem attached to his _libellus_:

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[6] The term "anti-utopia" seems to prevail in German scholarship.

[7] We provide here the second part of the title of the editio princeps.

> Wherfore not Utopie, but rather rightely
> My Name is Eutopie: a place of felicitie. (119)

Parallel to More's neologism "eutopia," the word "dystopia" (Greek adverb "dys" = bad), literally translated as "bad place," has been formed. While "eutopia" and "dystopia" do not imply the existence or nonexistence of the places they refer to, "outopia" does not give any indication concerning the qualitative nature of the nonexistent place it denotes. More had been able to render both, the fictitious character of his insula (nonexistence) and its quality (happiness) in a single term. The use of "eutopia" and "dystopia" as critical notions, however, poses the problem that both terms do not express the literariness of the works categorized under these headings.

For the sake of tradition rather than terminological precision, we nevertheless propose to use the word _utopia_ (in the sense of "outopia") as a general label for the various classes of utopian fiction. _Eutopia_, the "positive outopia," is used in our vocabulary for the literary representation of good places; _dystopia_, the "negative outopia," for the depiction of bad ones. With Lyman Tower Sargent (1975), we reserve the term anti-utopia for "that large class of works, both fictional and expository, which are directed against Utopia and utopian thought" (138).[9]

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[8] In his 1975 translation of the _libellus_, Robert M. Adams notes that "More sometimes spoke of his book by a Latin equivalent, Nusquama, from Nusquam, nowhere." (2)

Previous Genre Descriptions Let us now survey some genre descriptions put forth by prominent scholars of the literary utopia over the last quarter century. In 1960, Hubertus Schulte-Herbrüggen straightforwardly defines:

> Eine Utopie ist ein literarisches Idealbild einer imaginären Staatsordnung. (111)

It is evident that Schulte-Herbrüggen does not describe the _differentia generica_ of the utopia (at large), but rather has the positive utopia in mind here, leaving a parallel definition of the dystopia to the reader's imagination. This equation of the eutopia with the utopia (in our sense) is a commonly encountered handicap of studies in our field of investigation. It can be found even in the work of such a well-known theoretician of utopianism (and, of course, science fiction) as Darko Suvin, whose generic description of the literary utopia quoted below has gained a large following since its appearance in 1978. Suvin writes:

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[9] To classify a text as "dystopian" and/or "anti-utopian" involves hence, in our understanding, discrete properties.

> Utopia is the verbal construction of a particular quasi-human community where sociopolitical institutions, norms, and individual relationships are organized according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis. (49)

Scattered throughout the chapters of Suvin's Metamorphoses of Science Fiction, the terms "dystopia" and "anti-utopia" (apparently taken to be synonymous)[10] are used in a variety of contexts without having ever been defined. Again, the reader is left to guess that a substitution of Suvin's phrase "organized according to a more perfect principle" (emphasis added) with "organized according to a better/worse principle," or the like, could grasp this scholar's understanding of the (positive as well as negative) utopia.

Ingrid Hantsch's delineation of literary utopianism is decidedly clearer on this point. The author claims that there are no good reasons to operate with a tripartite distinction between the eutopia, dystopia, and anti-utopia, since she assumes that all dystopias display an inherent anti-utopian impetus. In Hantsch's 1975 model, the dual differentiation between the utopia (positive) and anti-utopia (negative) hence suffices, the former being defined as follows:

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[10] See, for instance, Suvin's use of these terms on p. 67 of his study.

> Literarische Utopien sollen ... jene Texte heißen, die in der Absicht, optimale Ordnung der Kollektivität zu erstellen, mittels literarischer Techniken ein fiktionales Staats- und Gesellschaftssystem implizit oder explizit darstellen, das totalitär ist und durch Statik und Isolation die redundanten Merkmale der Ritualisierung, Soziotypisierung und der linguistischen Sozialisation hervorbringt. (96)

For Hantsch, the negative or anti-utopia, instead, constitutes the "logische und strukturell vollkommene Mutation des vorgegebenen Utopiemodells" (109). She maintains that "die Antiutopie Projektion und Verdichtung von als negativ empfundenen Zeittendenzen in die Zukunft [ist]" (128), just as the utopia is the (positive) alternative to a given contemporary present.

There is sufficient evidence, however, that Hantsch's identification of the dystopia with the anti-utopia is not warranted.[11] As Hans Ulrich Seeber observes, the label "anti-utopia" is affixed to texts (like Ray Bradbury's Fahrenheit 451) which cannot be said to be directed against identifiable utopias, "es sei denn, man belegt jede in der

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[11] Note that Hantsch is not the only proponent of this position. Among others, Philmus 1973, especially 63, shares her views.

Gegenwart wirksame und als gefährlich eingestufte Entwicklungstendenz (Technisierung, Kollektivierung etc.) als 'utopisch'" (1983b, 169). Far from displaying any anti-utopian critique, some dystopias, such as Gerd Brantenberg's gender-role reversal novel Egalia's Daughters (1977), even make explicit what most others only imply, namely the eutopia projected by the dystopian construction.[12] The utopia/anti-utopia dichotomy posited by Hantsch seems therefore untenable on empirical grounds.

Finally, we present the definition of literary utopianism advocated by Hans Ulrich Seeber who strives to provide a synthesis of the generic determinations proposed in previous scholarship. Seeber holds that the utopia is characterized by the following constituents:

> 1. Entwurf einer alternativen Ordnung des menschlichen Zusammenlebens, meist eines geschlossenen Gesellschaftssystems, das im Vergleich zur jeweiligen Ursprungsgesellschaft besser (positive Utopie) oder schlechter (negative Utopie), zumindest aber 'anders' und hypothetisch möglich sein muss.
>
> 2. Die andere Ordnung verweist (explizit oder implizit) kritisch auf die Mißstände der jeweiligen Entstehungsgesellschaft (utopische Intention).
>
> 3. Rhetorik der Fiktion, die durch die Versinnlichung des Abstrakten (Beschreibung, Narration, Dialog) dem Entwurf die Illusion des Wirklichen und

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[12] Other recently published dystopias which cannot readily be labelled anti-utopias are Bersianik's L'Euguélionne (1976); Fairbairns's Benefits (1979); or Haden Elgin's Native Tongue (1984).

> 'Wahrscheinlichen' gibt. Vom Dargestellten geht so ein überredender Impuls aus. (1983a, 17)

Seeber underlines that, in his view, a text must display all three of these features in order to be counted as a literary utopia.

The four genre descriptions cited above--which we take to be representative of the much larger number of definitions advanced by scholars of utopianism over time[13] --share a common core of three definitional elements. All of them state that a literary utopia must be (1) fictional, (2) represent a state or social system as its central theme, and (3) indicate that this social system ought to be evaluated as better/worse than contemporary society. These necessary or core meaning criteria of the construct "utopia" are supplemented by further criteria specific to each of the four approaches.[14]

Suvin complements the shared definitional core with two additional elements. Firstly, he maintains that the utopian construction is based on estrangement, a concept he derives from the Russian Formalists' notion of defamiliarization (ostranenie) and from Berthold Brecht's theorizing on the Verfremdungseffekt (cf. Suvin 1979, 4-7). We are dealing with estranged, non-naturalistic (or metaempirical) fiction, Suvin argues, whenever the interrelations among human beings and their relations to the empirical world are illuminated in a literary text "by creating a radically or significantly different formal framework--a different space/time location or central figures for the fable, unverifiable by common sense." Naturalistic fiction, on the contrary, "is accomplished by endeavouring faithfully to reproduce empirical textures and surfaces vouched for by the human senses and common sense" (Suvin 1979, 18).

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[13] A broader spectrum of genre definitions of the utopia is reviewed by Suvin 1979, 40-58; and by Seeber 1983a, passim.

[14] Here and elsewhere in this part of our study, we have made use of Margolin's 1981 essay "On the 'Vagueness" of Critical Concepts." Note that Margolin's typology of the semantic vagueness of critical predicates is more detailed and precise than our cursory analysis of the construct "utopia" in various theoretical contexts.

The literary utopia, then, clearly belongs to the non-naturalistic, estranged stream of fiction, since it "endeavours to illuminate men's relationships to other men and to their surroundings by the basic device of a radically different location for the postulated novel human relations of its fable" (Suvin 1979, 53).[15] Suvin's concept of estrangement captures approximately the same phenomena as our notion of "non-realism" specified in Chapter II of this study. With Suvin, we hold that the definitional criterion of non-realism is indeed of central importance for a satisfactory (operational) determination of the generic characteristics of utopian fiction, since it is the non-naturalistic quality of the literary utopia that sets it apart from realistic texts sharing the utopian theme.[16]

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[15] For comments on the non-naturalism of utopian fiction see also Ruyer's early definition of this literary kind (1950, 3).

The second criterion added by Suvin to the stock elements of the afore-quoted definitions of fictional utopianism is pointed to by his phrase "arising out of an alternative historical hypothesis." Suvin contends that the utopia, while being "outside empirical or known history," represents simultaneously an "alternative, hypothetically possible ... history on Earth" (Suvin 1979, 58; emphasis added). This hypothetical realizability of the literary utopia--its being a "merveilleux réel" (Barthes 1976, 101), where the "Illusion des Wirklichen und 'Wahrscheinlichen'" is created, as Seeber puts it[17]--

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[16] Many texts of Socialist Realism describing the marvels of Soviet society, for instance, would be otherwise indistinguishable from literary utopianism.

[17] Seeber's genre description is unclear on this point. While mentioning the criterion concerning the utopia's "hypothetical possibility" already in the first part of his definition, he re-iterates it in the context of what he calls "rhetoric of fiction." In his opinion, the "Illusion des Wirklichen und 'Wahrscheinlichen'" created in utopian literature seems to be a direct outcome of this genre's fictionality--a highly problematic assertion indeed. Seeber's additional remark concerning the utopia's persuasiveness ("Vom Dargestellten geht so ein überredender Impuls aus") is probably meant to point to the didacticism

entails two further trademarks of this genre: its overall semantic coherence, and its introduction of only a limited kind of nova, or novel knowledge schemata.

In order to present a viable historical alternative to contemporary social organization, an utopia must, and indeed invariably does present itself in an unambiguously coherent manner (to use our terminology). It is this characteristic feature that constitutes the utopia's difference from the so-called pure fantastic text (Todorov). Moreover, the novelty of utopian fiction is, in the majority of texts, restricted to the presentation of new socio-cultural institutions, whereas the utopian work does usually not tamper with the (contemporary) reader's understanding of the physical world (space, time, human biology, etc.). Even when human biology is conceptualized anew, as for instance in some nineteenth-century feminist utopias that depict all-female societies reproducing parthenogenetically (cloning was not yet known, then), the reader is provided with some pseudo-scientific or pseudo-historical explanations enhancing the novum's plausibility. Suvin points out, however, that there is an increasingly large number of utopian texts that do not conform to this

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of utopian fiction, a trait that we will conceptualize on the pragmatic plane, in the context of the overall orientation of utopian texts (cf. Section 2 below).

generic 'rule of the thumb;' the utopian allegory of the Houyhnhnmland in Jonathan Swift's Gulliver's Travels, to mention an early example, or Ursula Le Guin's creechie-society in The Word for World Is Forest (1972) are cases in point. In our opinion, it is therefore advisable to omit this latter criterion from the list of obligatory generic principles constituting the literary utopia.[18]

On similar grounds, we also propose to omit Hantsch's supplementary definitional elements: totalitarianism, stasis, and isolation (along with their secondary companions: ritualization, linguistic socialization, and "Soziotypisierung") from a description of the differentia generica of utopian fiction. These allegedly central characteristics ("Primärmerkmale") of the literary eutopia, although doubtlessly observable in many utopian texts, represent, in our view, semantic options rather than constitutive features of this genre, and are more typical of the negative than of the positive utopia (with whose definition Hantsch is concerned), at least in its late twentieth-century form.[19] Such eutopian designs as the near-future "Mattapoisett" in Marge Piercy's Woman on the Edge of Time (1976), for instance, can hardly be called static or totalitarian.[20] Isolation of space (eutopia) and time (euchronia) may be a trait more emblematic of utopian texts, but is a semantic particularity superfluous to an economical definition of the genre under investigation.

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[18] Alternately, it would be possible to group texts of the Swift/Le Guin variety into a subgenre labelled "utopian allegory," a procedure that would to some extent account for Suvin's comment that "utopias are in a strange and not yet clarified way an allegorical genre akin to the parable and analogy" (1979, 60).

The last item exceeding the common core of the four genre definitions at issue is what Seeber (somewhat misleadingly) terms the "utopian intention," namely the explicit or implicit gestus of social critique the utopia is directing toward its contemporary world. Now, whenever a social-critical impetus is implied in a fictional text, this fiction is commonly called satirical. Let us define the satirical mode with Ingrid Hantsch as follows:

> Die satirische Schreibweise definiert sich als semiotische Systemerstellung, verstehbar als kommunikativer Akt innerhalb der Dimensionen

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[19] In fact, the textual evidence Hantsch musters to support the inclusion of these alleged "Primärmerkmale" into her genre definition of the eutopia stems largely from such dystopias as George Orwell's 1984 and Aldous Huxley's Brave New World, an approach that seems especially problematic in the context of Hantsch's framework which identifies the dystopian with the anti-utopian text.

[20] C.R. la Bossière 1976 even suggests that "no utopographer has ever defined utopias as either 'perfect' worlds or 'permanently stable' worlds" (cf. 47).

> 'Autorintentionalität' und 'Hörerintellektualität,' wobei die pragmatische Absichtlichkeit die semantische, syntaktische und ästhetische Information der Texte überlagert, sie funktionalisiert und mediatisiert, und dadurch subtextuell die sigmatische Beziehung zwischen Textwirklichkeit und realempirischer Wirklichkeit zeichenhaft so regelt, daß letzterer gegenüber negativ wertende kritische Energie frei wird. (Hantsch 1975, 55)

Seeber may have quite consciously avoided referring to the concept of "satire" in his definition, since the nature of the relationship between utopia and satire is a perennial apple of scholarly discord. Hantsch reserves the satirical vein exclusively for the dystopia (her "anti-utopia"), in which she holds it to be dominant (106 ff. and 369). Suvin claims that the "explicit utopian construction is the logical obverse of any satire. Utopia explicates what satire implicates, and vice versa" (1979, 54).[21] He speculates that the significance of writings in the utopian tradition can be "gauged by the degree of integration between its constructive-utopian and satiric aspects: the deadly earnest blueprint and the totally closed horizons of 'new maps of hell' both lack aesthetic wisdom" (55).

From these comments we conclude that Suvin, unlike Hantsch, admits the (potential) presence of satirical elements in both eutopias and dystopias, a position we subscribe to in our study. We therefore propose to use the qualifier "satirical" for all those utopias--whether positive or negative--that display features conforming to Hantsch's definition of this mode.[22] However, to include the literary utopia's (explicit or satirical) social-critical impetus in a definition of this genre, as is advocated by Seeber, seems not to be justified, since social critique does not constitute a distinguishing characteristic of this literary kind.

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[21] Similar positions are taken in Negley and Patrick 1952, and Elliot 1970.

In sum, we maintain that five distinctive traits are necessary and sufficient to differentiate the literary utopia from its generic neighbours, namely: (1) fictionality, (2) unambiguous coherence, (3) non-realism, (4) the utopian theme (alternative society), and (5) an axiological specification (better/worse society). While the first of these criteria will be accounted for in the context of the genre's pragmatic regulation, the other four distinctive traits can be conceptualized in our framework as the semantic rules governing utopian fiction.

2. Generic Requirements: Utopian Fiction

We are now able to formulate the pragmatic, semantic and surface principles regulating the generic codification of the literary utopia.

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[22] We are also in agreement here with Ketterer 1974, 97; and with Tower Sargent 1975, 144.

Pragmatic Rules On the pragmatic plane, the generic constraints on utopian fiction determine that a text belonging to this literary kind is written or spoken (channel), and appears in printed form or is--less often--performed (context). The illocutionary force of an utopian text is that of the assertion, a speech act classified by Searle among representative illocutionary acts; to ensure its felicitousness in communication, the literary utopia must hence obey the appropriateness conditions governing this speech act and its class (cf. Chapter II of our study). Utopian literature is fictional, that is: involves an act of impersonation (non-observance of the pragmatic rule of co-reference). It is primarily oriented toward pleasure, but displays strong secondary orientations toward information and action. These secondary orientations account for the didactic impetus of utopian fiction observed by many scholars.[23]

Semantic Rules On the semantic plane, a text belonging to the utopian genre is unambiguously coherent (obligatory rule), that is: a single (globally coherent) macro-semantic representation can be construed from its textual surface. Many utopian works follow the principles presiding over narrative texts (generic option), although the utopia belongs to those "Protean" genres that may occur in all three literary "Naturformen." The fictional utopia is invariably *non-realistic* (see Figure 2 above).[24] Constraints on the genre's subject matter determine that it must be about at least one "*particular quasi-human community*" and its "sociopolitical institutions, norms and individual relationships" (to borrow Suvin's phrasing) that are explicitly or implicitly characterized as better (eutopia) or worse (dystopia) on the textual surface (axiological component). In other words: the content and axiological features of at least one macro-proposition on the utopian text's depth must be determined by the *eu*topian or *dys*topian theme. Anti-utopias are further restricted on the semantic plane insofar as they are also bound to include a critique of literary or non-literary utopianism in their thematic make-up.

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[23] Berghahn and Seeber 1983 therefore propose to classify the literary utopia among operative literature; cf. 19.

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[24] Note that nineteenth and early twentieth-century utopian fiction often differs in its particular brand of non-realism from twentieth-century works in the genre; for early texts, the set of knowledge schemata needed to construct a semantic representation of the text surface (**K-p**) does often not overlap with the set of non-empirical knowledge units (**K-ne**). Under the influence of science fiction, the non-realism of contemporary utopias instead unfolds so that **K-p** shares elements with both **K-ne** and **K-e** (the ortho-world-model).

Surface Rules There are no surface requirements formally codifying utopian fiction.

B. Science Fiction

1. Review of the Literature on Science Fiction

It has become a critical commonplace to contend that science fiction (SF) cannot be defined uncontroversially (cf. Jehmlich 1980, 5; or Parrinder 1980, 1), since "the SF label it so flexible in practice ... that it is simply not capable of clear definition" (Nicholls 1979, 161). Yet, it appears to us that there is much wider agreement among scholars about the shape of this genre--in respect to the term "science fiction" itself, its intended extension, and its meaning as a critical concept--than can be mustered for many other literary kinds, and particularly for the literary utopia.

Most importantly, the label "science fiction (unlike "utopia") is exclusively applied to artistic works, not to "real-life" phenomena. The various approaches to science fiction are hence commensurable, since they are meant to be valid for entities that are similar in kind. The texts included in the evidence sets adduced as relevant to and supporting statements about the generic nature of (literary) science fiction is also roughly the same in the majority of contemporary SF studies. In other words: we find considerable consensus as regards the approximate boundaries (although, of course, not the exact demarcation) of this genre; from about 1970 onward, the greater part of scholars include both "hard" and "soft" science fiction into SF territory, whereas fantasy texts and the pure fantastic (in Todorov's sense) are barred from its premises. Most conceptualizations of science fiction thus share more or less the same intended extension, that is: are meant to hold true for nearly coextensive sets of literary works.

As we shall demonstrate below, the manifold and *prima facie* disparate definitions proposed for the literary kind at issue furthermore attempt to capture very similar groups of traits deemed typical of SF, albeit their critical vocabulary denoting these traits is often widely divergent and frequently confusing. Before discussing the problems alluded to here in some more depth, however, let us present a short critical history of the category label "science fiction" itself.

Terminology The origins of the term "science fiction" have been traced back to the nineteenth century, when it was introduced by William Wilson in his *A Little*

Earnest Book upon a Great Old Subject (1851). In the wake of Wordsworth and Coleridge, Wilson predicts the rise of "Science-Fiction" as a new form of didactic literature in which "the revealed truths of science may be given interwoven with a pleasing story which may itself be poetical and true--thus circulating a knowledge of the Poetry of Science clothed in a garb of the Poetry of Life."[25]

In our century, "science fiction" owes its widespread adoption as a genre term to Hugo Gernsback. As editor of Amazing Stories, Gernsback had, in 1926, coined the word "scientifiction" to describe the contents of this magazine (cf. Parrinder 1980, 2). He used the notion of "scientifiction" for "the Jules Verne, H.G. Wells and Edgar Allan Poe type of story--a charming romance intermingled with scientific fact and prophetic vision."[26] In his 1929 editorial to the first issue of Science Wonder Stories--the successor of Amazing Stories--Gernsback then (re)introduced "science fiction" to his readership, a term that rapidly gained in popularity and which began to be applied not only to magazine fiction, but also to paperback novels from the 1950s onward (see Parrinder 1980, 2; and Asimov 1981, 12).

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[25] Quoted from Moskowitz 1976a, 313. Moskowitz credits John Eggeling, the owner of a London SF bookstore, with the discovery of Wilson's tract (cf. 312).

[26] Quoted from Nicholls 1979, 159.

Nowadays, this category label is nearly uncontested, although alternatives such as "speculative fiction" (Robert Heinlein) or "possibility fiction" (Robert Conquest) have occasionally surfaced in SF criticism.[27]

Previous Genre Descriptions We have already maintained above that the innumerable definitions of science fiction as a genre put forth by critics over time should be seen as variations rather than as altogether--or even significantly--different conceptual alternatives. Consider the following characterizations of SF which appeared in print from the late 1950s to the early 1980s:

> [Science fiction is the] realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method. (Heinlein 1959, 22)

> The distinguishing feature of science fantasy involves the rhetorical strategy of employing a more or less scientific rationale to get the reader to suspend disbelief in a fantastic state of affairs. (Philmus 1970, vii)

> SF is ... a literary genre whose necessary and sufficient conditions are the presence and interaction

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[27] Cf. Heinlein 1965, 13-19; and Conquest 1976, 30-45, especially 34. For some alternative terms see Nicholls 1979, 160.

> of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment. (Suvin [1972] 1979, 7-8) [28]

> ... by portraying a world that is always in some respect fantastic [i.e., in some respect different from our own], science fiction differentiates itself from realism; ... by invoking the scientific ethos to assert the possibility of the fictional worlds it describes, science fiction differentiates itself from fantasy. At issue ..., is not ... the literal possibility or impossibility of the fictional world but, rather, the kind of relationship between the text and the empirical world that the story asks the reader to pretend to be true. (Rose 1981, 20)[29]

These four definitions are exemplary insofar as they clearly state the characteristics attributed to SF in a multitude of other determinations of this genre. All of the above-cited descriptions of science fiction allude to non-naturalism as a distinctive trait of this literary kind. Heinlein's "speculation," Philmus's "fantastic state of affairs," Suvin's "estrangement", or Rose's clause that science fiction is "portraying a world that is always in some respect fantastic [different from our own]"[30]--all are meant to point to the metaempiricity of SF, and to distinguish it from realistic (naturalistic) texts. Since the genre at issue is hence invariably classified as belonging to the larger supra-genological class of non-naturalistic fiction, the need to differentiate it from such other metaempirical genres as the marvellous ("fantasy") or the pure fantastic (in Todorov's sense of these terms) quickly arises. For such classificatory purposes, the conflation of the notions "fantasy" and "fantastic" with "non-naturalism"--widespread in SF studies and evident in some of the definitions quoted above--has proven to be especially unfortunate and misleading, causing much of the proverbial "muddle" of SF genre criticism. Henceforth, we will therefore use our own theoretical vocabulary and term this first feature characteristic of science fiction non-realism.

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[28] This definition was first published in Suvin 1972; it re-appears unaltered in Suvin 1979.

[29] For a broader sampling of definitions of science fiction see Nicholls 1979, 159-161.

[30] Rose's phrasing reminds one of two earlier definitions. Rabkin 1976 writes: "a work belongs in the genre of science fiction if its narrative world is at least somewhat different from our own" (91); and Amis 1976

A second criterion shared by the four definitions of science fiction reviewed here concerns what Michel Butor has called "the special kind of plausibility" (1971, 163) --or "possibility," as Rose names it--of its fictional world. Heinlein's qualification of the genre as "realistic speculation" (emphasis added) vaguely refers to this phenomenon, suggesting that science fiction ought to be

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asserts that science fiction treats "of a situation that could not arise in the world we know" (11).

both internally "logical" and valid as a scientific or technological extrapolation. The latter Heinleinian requirement restricts the genre to so-called "hard" science fiction akin to futurological forecasts; as noted above, this overly narrow limitation of the field has been repudiated in artistic practise as well as in more recent SF criticism, where extrapolative science fiction is regarded as a subcategory of the genre at large.[31]

The criterion of the science fictional text's "internal plausibility," however, is re-iterated in numerous other definitions of this literary kind, among them the ones sampled here.[32] Philmus describes this feature by drawing attention to the "scientific rationale" employed in order to persuade the reader to "suspend disbelief" in the science fiction world. The supposedly factual approach of science fiction to its subject matter is also, _inter alia_, conceptualized in Suvin's notion of "cognitive estrangement" as specified in _Metamorphoses of Science Fiction_. Suvin contends that science fiction--unlike such other non-naturalistic genres as myth, fairy tale, and the marvellous whose estrangement is non-cognitive, or _metaphysical_ in essence--is characterized by virtue of a "sophisticated, dialectical, and cognitive _epistemé_" manifest in its discourse, akin to the epistemé of naturalistic literature, science, and materialist philosophy (1979, 20). By taking off "from a fictional ('literary') hypothesis and developing it with totalizing ('scientific') rigor," the (metaempirical) novelty introduced in a science fiction text is hence validated by cognitive logic (6; cf. also 63).[33] Estrangement, then, taken by Suvin to be both the underlying attitude and

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[31] Cf., for instance, Suvin 1979, especially 27-30 and 75 ff. Suvin broadly divides SF into the twin fields of extrapolation in which certain cognitive hypotheses forming the thematic core of the work are temporally extrapolated, and analogy which presents new visions of the world by developing a fictional model (mathematical, historical, biological, etc.) that functions as a modern parable (cf. 29-30); Suvin clearly favours the latter field of SF. It may be mentioned here that one of the rare occasions where Heinlein's restrictive limitation of SF to extrapolation sensu stricto is taken up again in contemporary SF criticism in Asimov's 1981 attempt at defining the genre (3-4).

[32] See also Delany's 1977 definitions of naturalistic fiction, fantasy, science fiction and its subcategories according to the level of "subjunctivity" proper to these literary types. Delany claims that naturalistic fiction is characterized by the level of subjunctivity expressed in the phrase: could have happened; fantasy by: could not have happened ("reverse subjunctivity"); and science fiction stories by: have not happened. Subgenres of science fiction are yielded by distinguishing among text groups whose events might happen (predictive SF), will not happen (other SF), or have not happened yet ("cautionary

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dystopias"), etc. (cf. 43-44). Delany's categorizational scheme employs the criterion of (non-)realism in combination with that of the future possibility or impossibility of a SF design. Note that Delany includes the dystopia into SF territory.

[33] The two parameters Suvin uses to differentiate science fiction from other literary kinds: estrangement and cognition, are already somewhat intermingled in his broad conceptualization of "estrangement;" cf. especially 6.

dominant formal device of science fiction, captures the non-realistic quality of texts belonging to this genre, whereas the dialectical conjunction of estrangement with cognition points to the rational, logical treatment of the fictional novum marking the SF world's difference from actuality.

Yet another well-known theoretician of science fiction, Marc Angenot (1979), approaches the phenomenon of the "plausibility" of SF texts from a different perspective. Angenot states that, in semiotic terms, "SF characteristically is fictional discourse based on intelligible syntagmatic rules [i.e., rules that combine signs in a linear sequence of utterance] which also govern, and are governed by, delusive missing paradigms [i.e., missing paradigmatic systems of binary oppositions complementary to a given sign which determine its meaning]" (10). An "absent paradigm" may, for example, be a whole Martian language implied by the use of Martian vocabulary in a SF work. The "paradigmatic mirage" of science fiction, this author maintains, leads the reader to engage in a conjectural reconstruction of the missing paradigms. Hence, the reader is made to believe "in the possibility of reconstructing consistent paradigms--whose semantic structures are supposedly homologous to those in the fictive textual 'world'" (emphasis added).[34]

We hold that the minimal prerequisite for the creation of the special kind of hypothetical verisimilitude which is generally deemed typical of a SF text is its (global) logico-semantic coherence. An assessment made by Ronald Munson as early as 1973 may serve to support this assumption: "Science fiction," Munson writes, "is not limited by the actual, but can describe and employ for fictional purposes any logically possible situation or state of affairs. By 'logically possible situation' I mean simply one that is not self-contradictory" (36, emphasis added). Doubtlessly, science fiction--as utopian fiction--summons a whole array of additional rhetorical devices in order to enhance the pseudo-authenticity of its fictional design. While an analysis of its rhetorical strategies may highlight many of the particularities of science fiction,[35] we believe the requirement that a SF text be unambiguously coherent (in the sense specified in Chapter II) to be sufficient for an economical classificatory determination of this genre.

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[34] It may be mentioned in passing that Andrzej Zgorzelski, in Zgorzelski and Angenot 1980, has objected to Angenot's tenet that the feature of an "absent paradigm" is proper to science fiction only. Zgorzelski affirms that: "What Angenot sees as textual difference between 'this-worldly' paradigms [realistic texts] and the 'paradigmatic mirage' of SF appears rather to be the difference of the reader's reaction towards the known paradigms of a natural language and to the unknown paradigm of the literary super-code of a given text" (241). He convincingly argues that all literature thus engages its reader in a conjectural mode of reading.

The third trait of science fiction itemized in all afore-quoted definitions--and perhaps the only one that is to some extent truly controversial--concerns the genre's affiliation with science, knowledge, or cognition. We already emphasized earlier that Heinlein's confinement of science fiction to those "futurological" works which present extrapolations from contemporary trends of "hard" (natural) science and technology as their main themes has by now become obsolete in critical theory as well as in literary practise. Most scholars agree, however, that science fiction has to be about "science" in a wider sense of that term which included both the "hard" and "soft" (social) sciences and the humanities (Geisteswissenschaften).

Robert Scholes thus prudently formulates that science fiction (or "structural fabulation") "is a fictional exploration of human situations made perceptible by the implications of recent science" (1976, 55). Similarly, Eric Rabkin asserts that the difference of the SF world from actuality "is apparent against the background of an organized body of knowledge," and that the "variation from accepted knowledge is one of the defining characteristics of the genre of science fiction" (1976, 91). The "more or less scientific rationale" Philmus attributes to science fiction, and Rose's remarks about the "scientific ethos" evoked in this literary kind point to the function of scientific (or pseudo-scientific) rhetoric in SF texts.

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[35] Stimulating enquiries into this aspect of science fiction can be found in Rabkin 1982; and especially in Brooke-Rose 1981, 85-102.

Perhaps the most complex notion proposed in this context is, again, Suvin's concept of "cognitive estrangement." It was mentioned before that Suvin holds science fiction to be distinguished from other non-realistic genres by the presence of cognition as "the sign and correlative of a method ... identical to that of a modern philosophy of science" (1978, 45). The cognitive (Galilean) estrangement of science fiction hence appeals to the logic of contemporary science, whereas the genres of supernatural or metaphysical estrangement (myth, folk tale, Gothic, etc.) invoke the intuitive logic of the occult (cf. Suvin 1979, 8 ff.; and Parrinder 1980, 21). In Suvin's use of the concept, cognition also implies "a creative approach tending toward a dynamic transformation rather than toward a static mirroring of the author's environment" (1979, 10). His notion of cognition is thus substantially wider than that of "science," embracing not only the subject matter science fiction treats of, but rather encompassing the whole range of the logical and imaginative faculties of human intelligence embedded in, and stimulated by SF discourse.[36] In our opinion, there is no need to make a definite choice among the various conceptual specifications suggested for the "science" component of science fiction. Whether we opt for the notions of science, knowledge, or cognition (cognitive estrangement), the generic principles governing science fiction that are associated with these notions must be understood as specific semantic requirements presiding over this literary kind which can be rather loosely determined (as "science") for classificatory purposes.

In conclusion, our preceding discussion has shown that the four genre descriptions of science fiction under review--along with many others--share a common core of three criteria held characteristic of this literary kind, namely (1) its non-realism, (2) its unambiguous (global) semantic coherence ("plausibility"), and (3) the presence of "science" in the widest sense as a dominant thematic element (on the afore-specified grounds, Heinlein is excluded here). A fourth feature, the fictionality of SF texts, is obviously taken to be self-evident or implicit in the term "science fiction" itself, and therefore left unstated (not so, however, in Suvin's definition). The fact that none of the genre determinations reviewed here delineates additional criteria supplementing this common core of central generic traits indicates that these traits are held to be both necessary and sufficient for the generic identification of science fiction, a circumstance which substantiates our claim that the shape of this literary kind is indeed much less disputed than has been commonly supposed.

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[36] That Suvin's approach is not only descriptive, but here also clearly normative, has already been pointed out by Parrinder 1980, 21.

2. Generic Requirements: Science Fiction

Let us proceed to a specification of the generic principles governing the production and reception of science fiction in terms of our own conceptual framework.

Pragmatic Rules On the pragmatic plane, the generic constraints regulating science fiction determine that a text belonging to this literary kind is written, spoken, or--in the case of SF comics--drawn (channel), and that it appears in printed form, or is performed (context). The illocutionary force of a SF text is that of the assertion, a representative speech act; science fiction hence conforms to the felicitousness conditions of this illocutionary act (and its class). Since the pragmatic rule of co-reference presiding over non-fictional texts is suspended in science fiction, works of this genre are fictional. Science fiction is primarily pleasure oriented, but presents a secondary information orientation which is often held to enhance the intellectual satisfaction experienced during the reception of a SF text.[37]

Semantic Rules On the semantic level, a science fiction text adheres to the principles determining unambiguously coherent genres, and non-realistic genres. Science fiction frequently conforms to the rules that regulate narrative texts (generic option); with the utopia, however, it belongs to those literary types that may take the shape of all three "Naturformen."[38] Specific constraints on its subject matter establish that science fiction must be about science (in the broadest sense of that word); these constraints determine that at least one proposition of a SF text's macrostructure is related in content to science.

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[37] See especially Suvin's comments on this point throughout his 1979 study.

[38] Certainly the best-known SF play is Čapek's R.U.R. For some SF poems, see Eileen Kernaghan's "Letter from Mars-Dome #1" (62-3) or D.M. Price's "Future City" (177-78), both in Merril 1985. To include the feature of narrativity into a definition of science fiction, as has been suggested by Kingsley 1976; or Rabkin 1976, who talks of the "narrative" world of science fiction (91), is therefore not justified.

Surface Rules There are no requirements limiting the transformations of deep-structural propositions into sentences or lexical items on the SF text's surface.

C. Generic Neighbourhood

In this section of our study, no attempt shall be made to trace the literary utopia and science fiction back to their generic ancestry, to investigate their interrelations in literary diachrony, or to account for their place within the larger generic neighbourhood in which they are situated (*voyage extraordinaire*, myth, fairy tale, etc.). For historical and systematic surveys of these areas of concern, the reader is referred to inquiries provided elsewhere.[39] Abstaining thus from any actual "botanizing in our field," to use Suvin's apt phrase, we will narrow our focus to a brief exploration of the way in which utopian and science fiction can be said to differ *in* principle from some immediately adjoining genres, notably from those subsumed under the Sammelbegriff fantastic literature.

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[39] For a synopsis of the most prominent studies of the literary utopia's historico-genetic place see Biesterfeld 1982. Cf. also Pfister and Lindner 1982, 11-38. The generic environment of science fiction is discussed in such inquiries as Scholes 1976; Suvin 1979, especially 7-9, 21-27, and 54 ff.; and Rabkin 1980. See also Brooke-Rose 1981, 72 ff.

1. The Genres of Fantastic Literature

Our discussion of the fantastic genres neighbouring the utopia and science fiction will be undertaken along the lines suggested by Tzvetan Todorov in his influential 1970 study Introduction à la littérature fantastique; note that Todorov's work heavily relies on Roger Caillois's 1965 study on the French fantastic tale.[40] Following Caillois, Todorov identifies three main types of fantastic literature: the uncanny (l'étrange), the pure fantastic, and the marvellous. For the pure fantastic, Todorov postulates two central generic requirements. Firstly, a text of this genre must be ambiguous in such a way that its reader is caused to hesitate between a natural and supernatural explanation of apparently supernatural events presented in the work; this ambiguity (and hence the reader's hesitation) must be preserved till the text's end. Secondly, the pure fantastic work must discourage the reader from a poetic or an allegorical (non-literal) decoding; both would be inimical to an appreciation of the peculiar nature of the fantastic. Todorov adds a third, optional rule, stating that the hesitation experienced by the receiver may be (and is, in most fantastic texts) shared by the main character, a compositional strategy which thematizes the hesitation between natural and supernatural explanations within the textual boundaries and enhances the impact of the text's ambiguity on the reader who tends to identify with the protagonist (cf. 28-45 and 63 ff.).

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[40] Other approaches to the fantastic, such as Rabkin 1976a, or Marzin 1982, cannot be considered here.

Whenever the reader may resolve the textual ambiguity by either a natural explanation (hallucination, dream, etc.) or a supernatural explanation (magic powers), we leave the realm of the pure fantastic. In the former case, we are confronted with what Todorov names the "uncanny" (natural explanation), in the latter with the "marvellous" (supernatural explanation). Two further intermediate types or subgenres are posited by Todorov: the fantastic-uncanny and the fantastic-marvellous, differentiated from the pure marvellous and uncanny by the greater length at which they sustain the ambiguity, and thus the reader's hesitation, along the continuum of a text's unfolding. In extreme cases, the information that allows for a disambiguation of a work in natural or supernatural terms may be withheld until the very end of a text (see 46-59).[1] Todorov's representation of his generic subdivision of fantastic literature is reproduced below; the median marks the place of the pure fantastic:[2]

Due to copyright restrictions, our reproduction of Todorov's (1970) representation of the main fantastic text types has been omitted. For reference to this material, see Tzvetan Todorov, _Introduction à la littérature fantastique_, Paris: Éditions du Seil, 1970; p. 49.

Translating Todorov's classificatory approach into our theoretical vocabulary, we can see that it is constructed with the help of three basic parameters: (1) the presence of supernatural elements in a text's thematic arrangement, a constraint on subject matter regulating all types of fantastic literature; (2) coherence features on the global text level; and (3) realism vs. non-realism. While the first of these three coordinates separates fantastic literature from other literary kinds (myth and fairy tale are not considered by Todorov), the latter two allow for a demarcation of the three principal fantastic genres--the uncanny, marvellous, and pure fantastic.

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[1] Todorov posits further subcategories of the marvellous: hyperbolic, instrumental, and scientific, the latter of which he equates with science fiction.

[2] Cf. Todorov 1970, 49 for the French version of this representation.

In our terms, the uncanny presents itself *prima facie* as "non-realistic" insofar as it forces the reader to establish *local* semantic coherence via activation and instantiation of both empirical and non-empirical schemata. However, Todorov's definition of this genre requires that the reader be able to disambiguize the uncanny text by way of a *natural* explanation of the encoded supernatural events. It must hence be possible to attain *global* coherence--that is: construct a macro-propositional semantic representation of the text surface--with the help of cognitive units from the ortho-world-model (**K-e**) alone. On the global plane, a work of the uncanny is thus *unambiguously coherent* and functions as a *realistic* text as defined in our model (see Figure 1 above).

In the case of the marvellous, instead, the reader must--according to Todorov--be able to resolve the textual ambiguity by a *supernatural* explanation. Both local and global coherence is therefore obtained by means of the instantiation of, *inter alia*, knowledge clusters about magic which stem from **K-ne**, the subset of our encyclopaedia (**E**) whose members are (known) non-empirical schemata. Like the uncanny, the marvellous is hence characterized by (global) *unambiguous coherence*, whereas its generic difference from its typological sibling consists in the non-realism it displays.

The pure fantastic oscillates between the two poles represented by the (realistic) uncanny and the (non-realistic) marvellous. Its ambiguous coherence (causing the receiver's hesitation) necessitates the construction of two (by definition coherent) macrostructures, one of which is arrived at with empirical knowledge units (natural explanation), the other one with non-empirical schemata (supernatural explanation). Like the saddle point in analytical geometry which--depending on the perspective of the observer--appears as a maximum or minimum, the pure fantastic can be conceived of as (n)either realistic (n)or non-realistic, according to which of its two macrostructures is focused upon.

The pure fantastic work is, of course, both realistic and non-realistic at once, presupposing a "confrontation of two models of reality" within its textual boundaries (Zgorzelski 1979, 298).[43] Yet, in our definition of the concept "realism" which requires that the set **K-p** of cognitive schemata needed to arrive at a macropropositional representation of the surface text be totally included in **K-e** (the set of schemata forming our knowledge of actuality), the pure fantastic has to be classified as non-realistic. It is obvious here that our typological approach, albeit sufficing for a generic delimitation of (the three main types of) fantastic literature from utopian and science fiction, is not capable of accounting as fully for the pure fantastic's differentia generica as Todorov's (Caillois's) theory of fantastic literature.

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[43] A broader model conceptualizing five supra-genological types of fiction, among them "Fantastic Literature," is developed in Zgorzelski 1984.

2. Generic Requirements: The Uncanny, Marvellous, and Pure Fantastic

The central generic principles presiding over the main and intermediate types of fantastic literature on the pragmatic, semantic, and surface levels can be set forth as follows:[44]

Pragmatic Rules The genres (and subgenres) of fantastic literature are governed by identical sets of pragmatic rules. They are written or spoken (channel), and appear in book form or are performed (context); their illocutionary force is that of the assertion (a representative speech act); the fantastic genres are pleasure oriented and fictional.[45]

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[44] The criterion marking the generic difference of the subtypes of the uncanny and the marvellous, namely the length at which the reader's hesitation between natural or supernatural explanations is sustained, is disregarded here.

Semantic Rules On the semantic plane, the uncanny, marvellous, and pure fantastic (as well as their transitional types) share the constraint that they are bound to include thematic elements related to the supernatural. Fantastic genres are predominantly, but not necessarily, embedded in narrative discourse (generic option). While the uncanny and marvellous (along with the fantastic-uncanny and fantastic-marvellous) follow the rules governing over unambiguously coherent texts, the pure fantastic obeys those of ambiguously coherent ones. The principles governing non-realistic genres are adhered to by the marvellous and pure fantastic, whereas the requirements of realism rule the uncanny.

Surface Rules None of the fantastic genres is formally codified by surface constraints.

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[45] Ryan 1979b even proposes to translate Todorov's definition of the pure fantastic exclusively into generic principles on the pragmatic plane (cf. 319). Since the criteria of ambiguous coherence and non-realism which form an integral part of Todorov's definition can be formulated only on the semantic level, Ryan's proposal seems untenable.

3. Systematic Comparison: The Utopia, Science Fiction, and Fantastic Literature

The question of the systematic relationships obtaining between the literary utopia, science fiction, and the three main types of the fantastic (as defined above) can now be settled with ease. Pragmatically, utopian and science fiction are clearly separated from fantastic texts by their secondary orientations toward information (and action, in the case of the utopia), a feature which sheds light on the "quasi-medieval" didacticism[46] of these literary kinds. On the semantic plane, the pure fantastic stands out among its generic neighbours by its ambiguous coherence, and the uncanny by its realism.

Of central import for a differentiation between the utopia, fantastic literature, and science fiction remains, however, the criterion of their respective constraints on subject matter, although there is a tendency among critics to discard this element of genre demarcation as rather too pedestrian (cf., for instance, Philmus 1970, vii; and Jehmlich 1980, 10 f.). While certainly not sufficient for a generic subdivision in our field, a consideration of the thematic nuclei typical for the literary kinds at issue forms a necessary part of any classificatory scheme that lays claim to operationality.

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[46] Suvin's informal comment on the "quasi-medieval" nature of science fiction (which includes, in his view, the literary utopia) is taken up and elaborated upon by Russ 1976. In this essay, Russ associates science fiction with the didacticism of Medieval art and culture.

None of the five genres is bound by specific surface requirements. It is moreover, important to keep in mind that none of them must necessarily present itself as narrative discourse, although the appearance of utopias in dramatic form, or of fantastic and SF lyrical poetry, has been--as yet--of minor extent. This Protean character of the literary types investigated here is all too frequently forgotten.[47]

To conclude this chapter, we can finally counter some prominent positions concerning the generic interrelations and/or subordinations in our area of concern. According to our classification, none of the major genres in question can be said to constitute an other's subgenre, since none of them shares all generic requirements with another type, while merely presenting some additional rules. In this respect, our findings contrast with Suvin's who claims that, in systematic terms, the "utopia is not a genre but a sociopolitical subgenre of science fiction" (1979, 91). Suvin bases this classificatory tenet on the assumption that the worlds of science fiction texts can be constructed "only between the utopian and antiutopian horizons" (61-2), that is: must always present societal models which are positively or negatively valued in relation to actuality, Hence, he considers science fiction as wider in its thematic scope than the literary utopia (sharing, moreover, the utopia's axiological traits), so that the former includes the latter text type.

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[47] This oversight is observable with particular regularity in Anglo-American SF criticism, where the conflation of the terms "fiction" and "narrative" common to English-language scholarship evidently leads many critics to translate "science fiction" as "science prose."

In our opinion, these arguments do not hold on empirical grounds. Firstly, by no means do all works of science fiction develop an identifiable (or even full-fledged) societal model; and secondly, an ascertainment of the value features of a SF world is frequently impossible, since this world is often presented as merely different from, not as better or worse than our own. This holds especially true for so-called extrapolative science fiction. Systematically, Suvin's classification of the literary utopia as a subordinate type of science fiction can hence not be validated in our approach. As a matter of course, we are in agreement with Suvin and others, however, that the two genres interact and overlap when viewed in their historical dimensions.

To regard science fiction as a subtype (or development) of the marvellous, as Todorov suggests, seems equally untenable. This author maintains that, in science fiction ("le merveilleux scientifique"), "le surnaturel est expliqué d'une manière rationnelle mais à partir de lois que la science contemporaine ne reconnaît pas ... [la science-fiction actuelle] ... Ce sont des récits où, à partir de prémisses irrationnelles, les faits s'enchaînent d'une manière parfaitement logique" 1970, 62). The reasons for Todorov's decision to associate science fiction with the marvellous, and not with the uncanny which is characterized by allowing for a natural explanation of its supernatural events--and thus somewhat closer to the rational and logical explanations Todorov observes in science fiction--remain unclear (see also Brooke-Rose 1981, 78-9 and 82). At any event, however, it seems impossible to subsume the scientific or pseudo-scientific subject matter under the thematic heading "super-naturalism," and an inclusion of SF texts into the generic territory of the marvellous--or, for that matter, the uncanny--is hence unconvincing. The widespread equation of "fantasy" (used to denote Todorov's "marvellous" by many critics) and science fiction can be refuted by the same token.[48]

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[48] For discussions of "fantasy" (the marvellous) vis-à-vis science fiction that proceed along similar lines see also Mobley 1974; and Amis 1976 14 ff. Note that our position here is shared by Suvin 1979, albeit on different grounds; cf. 8-9. It may be mentioned that Rabkin (1976a [147]) and Hantsch (1975 [passim]) attempt to broaden the generic boundaries even further--by establishing a "super-genre" consisting of the utopia, science fiction, and satirical literature (Rabkin), or by treating utopian and

To summarize:

In our theoretical framework, the literary utopia, science fiction, and the main genres of the fantastic (marvellous, pure fantastic, and uncanny) represent systematically distinct (but historically interacting) fictional text types, each of which is governed by a proper set of pragmatic and semantic principles regulating its production and reception in literary communication. Among the five genres considered, the utopia and science fiction seem to be most closely related to the marvellous, since these three literary kinds are at variance in orientation, thematic make-up, and axiological traits only. The pure fantastic's ambiguous coherence features and the uncanny's realism, instead, identify the latter kinds as more distant members of the generic neighbourhood surrounding utopian and science fiction.

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science fiction under the tutelage of satire (Hantsch). In our view, Rabkin's and Hantsch's approaches are too over-inclusive to merit any further consideration here.

IV. THE FEMINIST SCIENCE FICTION UTOPIA

The following chapter concludes the classificatory part of the present inquiry with a specification of the generic rules presiding over the feminist science fiction utopia, conceived of here as a hybrid type of fiction that combines the pragmatic and semantic requirements characterizing science fiction with those typifying literary utopianism, and is further restricted on the thematic and axiological planes by its feminist concern with women's status in a male-dominated, sex-stratified society.

Leading over to the critical chapters of our investigation, we subsequently attempt to trace the diachronic development of feminist SF utopianism from the mid-nineteenth century to the present in the literatures focused upon. In this context, we advance some hypotheses tentatively explicating the predominance of American texts, and relative scarcity of German and especially French and Italian feminist SF utopias in our data collection, particularly in the early period considered in our study.

In support of our explanatory hypotheses, we subsequently present a brief comparative analysis of the prevailing axiological features (positive vs. negative utopianism) in American mainstream and feminist utopias during two peak periods of publications in this genre, in the nineteenth and twentieth centuries. The chapter closes with a survey of the spread and distribution (period, national literature) of the basic feminist ideological stances, gynocentric essentialism and (feminist) androgyny, in our collection of utopian texts.

A. Genre

1. Generic Requirements: Science Fiction Utopianism

Having made considerable effort in the preceding pages of our investigation disentangling the literary utopia from science fiction, our reference to a generic hybrid called "science fiction utopia" at the outset of the present chapter may strike the reader as a contradiction in terms. Earlier, we had refuted proposals to view the utopia as a subgenre of science fiction (or *vice versa*), arguing that each of these literary kinds is governed by a distinct set of rules. We did not preclude, however, the possibility of a "generic merger" among these two types of literature, and we conceive of the SF utopia indeed as the product of the consolidation of the sets of pragmatic and semantic principles codifying literary utopianism and science fiction (see Chapter III of this study). As a result of this union, the receiver is presented with a new literary type that constitutes, in our framework, necessarily a subcategory of both its generic sources.

Our decision to label this hybrid kind as SF utopia rather than as utopian SF rests on the assumption that this novel type's relations to utopian literature on the one hand, and to science fiction on the other--albeit in each case one of subgenre to genre--are nevertheless different in nature. Consider that, were it not for its specific constraints on subject matter, science fiction would constitute a subtype of the literary utopia, since all the generic rules of the former genre are also contained in the set of principles presiding over the latter. The reverse cannot be said to be true, however, as the generic codification of the utopia is at variance with that of science fiction not only in its thematic constraints, but includes further (axiological) requirements on the semantic plane, as well as additional pragmatic rules concerning its secondary action orientation. A (sub)genre governed by the union of the generic rules of science fiction and literary utopianism--our SF utopia--hence shares more constitutive features (principles) with its utopian donor genre than with science fiction, and is therefore more appropriately aligned with the former kind of fictional texts.

2. Feminism(s)

The notion of a feminist SF utopia points to a subset of literary (SF) utopianism marked by yet further restrictions on the semantic plane. In order to be admitted to this subcategory, a work's subject matter as well as its internal value structure, or textual norms (Boris Uspenskij's term) must be in some sense "feminist," a requirement that explicitly links the content features of a group of utopian texts to the philosophy or political ideology of the women's (liberation) movement.

Adopting the qualifier "feminist" for the classification of SF utopias, however, is problematic in two ways. Firstly, it may be cautioned that the ideological facet of a literary text does not lend itself easily to formal investigation, as Uspenskij has pointed out, so that its analysis remains to some extent intuitive (cf. 1975, 17 ff.). A formalized description of the method by which we arrive at general statements concerning the ideological tenets underlying particular works of feminist SF utopianism can thus not be presented here. Secondly, feminist ideology itself is neither unified at any given historical moment, nor stable over time. There is hence no single philosophical position that can be labelled feminist, and the axiological and thematic features of feminist utopias therefore differ according to the particular ideological stance informing a text (or group of texts) of this kind.

Critics of the literary current under consideration thus resort with good reason to extremely broad definitions of feminism, especially when focusing on both pre-twentieth and twentieth-century fiction in this field. Carol Pearson ([1981]), for instance, claims that an utopia can be called "feminist" whenever it "implicitly or explicitly criticizes the patriarchy while it emphasizes society's habit of restricting and alienating women. [Feminist utopian fiction] assumes that the patriarchy is unnatural and fails to create environments conducive to the maximization of female--or male--potential" (63). An equally general, but more concise definition is advocated by Carol Farley Kessler (1984b): "By 'feminist' I mean 'favoring women's rights and valuing that which is female'" (233).

Feminists and feminist utopographers of all eras are indeed united in the belief that women's social status in a patriarchal (that is: a male-dominant, sex-stratified) society[1] is unjust and needs to be changed. Yet, which rights of women should be favoured to bring about the desired change, which conditions are most conducive to the full development of female (or human) potential, and--most crucially--what is meant to constitute that "femaleness" which is to be valued are questions about which feminists both now and in the past have been deeply divided, and for which various utopian designs have provided widely divergent answers.

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[1] This general definition of patriarchy is Isabel F. Knight's; cf. 1981, 19.

The roots of these divergencies can be sought in the radically different positions assumed by feminist ideologues in respect to one fundamental problem, namely: how biological _sex_ (female, male) interrelates with psychological _gender_ (feminine, masculine), or, more specifically, to what extent the biology of women can be said to determine their gender-specific social destiny.[2] Proponents of what is customarily called biological essentialism postulate that there are innate psychological and spiritual differences (drives, abilities) between the sexes which precondition (to some degree or other) the gender identities of women and men. Feminist adherents to _gynocentric essentialism_ perceive women's allegedly inborn feminine traits as superior to men's (equally "natural") gender characteristics--a tenet which reverses the assumptions of _androcentric essentialism_ that women are biologically limited creatures, inferior to men. In both essentialist camps, biological superiority or inferiority is assumed to determine gender superiority or inferiority, and serves as an explanation and affirmation of a definite socio-political stratification or gender hierarchy, be it the nearly universally existing patriarchal one, or that of a projected matriarchal dreamworld.

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[2] A classification of feminist ideologies along these lines cuts across the more narrowly political differentiation among liberal, Marxist, neo-Marxist, radical, etc. feminist streams of thought proposed, for instance, in Jaggar 1977.

Feminist advocates of the philosophical position of androgyny believe that human gender is not predetermined by physiological sex, but rather affirm that individual gender identity as well as social gender differences are structured by the impact of the socio-cultural environment upon the individual's psycho-physical development (cf. Rosinsky 1984, ix-xi; Ferguson 1977; Trebilcot 1977); sexual hierarchies in society are hence neither seen as naturally given nor desirable. A typical proponent of this ideological stance is Isabel F. Knight who maintains that: "Biological sex--genetically transmitted, chromosomally programmed, hormonally activated, and anatomically displayed--is only the point of departure for the social construction of gender meanings [in patriarchal society], some of such archaic registry that they have been confused with the laws of nature or the command of God" (Knight 1981, 18).

Natalie Rosinsky propounds to distinguish this feminist notion of (socio-cultural) androgyny which considers female and male abilities as potentially equal, from the traditionally Western, androcentric concept of androgyny "whose advocates often literalize its symbolic representation in a hermaphroditic or sexually epicine figure to support their own physiologically deterministic outlook." This differentiation is crucial, Rosinsky argues, since "The suggestion [of the classical concept of androgyny] that traditionally masculine and feminine traits (e)merge as a direct result of physical sexual ambiguity is fundamentally essentialist," and because, furthermore, "many proponents of Western androgyny continue to hierarchize 'masculine' and 'feminine' traits from an androcentric perspective" (x).[3]

When regarding gynocentric essentialism and feminist androgyny with Rosinsky as merely the two extreme poles of a wide variety of possible feminist beliefs, we can appreciate the ideological diversity of eutopian and dystopian designs envisioned by feminist authors over the last two centuries. In our chain of formal descriptions of the generic rules codifying the feminist SF utopia, the determination of the semantic requirements bound up with the qualifier "feminist" constitutes therefore inevitably the weakest link. Suffice it to say that, in order to be called feminist, a SF utopia must satisfy the following two conditions: (1) it must focus thematically on the position of women in a (quasi)human community (constraint on the subgenre's subject matter), and (2) it must be informed by gynocentric essentialism, feminist androgyny, or their ideological intermediates (a rule determining the text's content and axiological shape). A (SF) utopian text which expresses either androcentric essentialist assumptions, or relies on the classical concept of androgyny, will not be labelled feminist in our typology.

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[3] For another vehement critique of androcentric androgyny see Amrain 1985.

In conclusion of our study's classificatory part, let us briefly consider the ways in which feminist ideologies correlate with the subject matter and general value structure of feminist (SF) utopian works. From the vantage point of gynocentric essentialism, an utopia depicting a society in which women are either inferior or equal to men must of necessity be valued negatively and hence be dystopian, whereas all-women communal models in fiction, or texts portraying women in a social position superior to men will appear eutopian. The philosophical stance of androgyny, instead, generates egalitarian eutopias, and dystopian texts in which women are inferior or superior to men; it may also give rise to eutopian fictions that project all-women societies, yet only when these communities are clearly identified as transitory; when this is not the case, mono-gendered fictional settings are valued as dystopian from an androgynous perspective.

When reversing the terms of these contentions, the specific gender relations portrayed in a given feminist SF utopia, in conjunction with its general axiological affiliation with the eutopian and dystopian forms, may serve as clues indicating the particular ideological stance informing (or expressed in) this work. We will make use of this informal procedure--not to be confounded with a formal method--of determining a text's philosophical outlook throughout the critical chapters of our investigation.

B. History

Leaving the field of literary classification, we will now venture a tentative outline of the feminist SF utopia's historical development in the literatures dealt with, from the mid-nineteenth century to the present day. Ideally, such a project would build on extant inquiries into the history of women's (feminist) literature in various countries, and its relations to canonized literary art, social history (including the history of the women's movements), the history of ideas, etc. What prompts us to forge ahead in the absence of such inquiries is the circumstance that a number of interesting questions have arisen from the rather surprisingly uneven distribution of data in the languages and literatures researched, questions that are perhaps largely unanswerable here, but which may in themselves be stimulating for subsequent scholarship in our area.

It should also be mentioned that we restrict the focus of our historical survey to the relations between the emergence (or non-emergence) of feminist SF utopianism and (1) organized feminism, (2) feminist literature, and to some extent, (3) mainstream utopianism (literary or extra-literary) in a given era and literature. The give-and-take between women's scientific speculation in utopian fiction and science fiction in general can, for reasons of both space and time, not be taken into account.

1. The Nineteenth Century

As already noted in our introductory chapter, Anglo-American literature appears to have been the only domain in which feminist SF utopianism (and feminist utopian literature in general) has flourished to any significant degree in the nineteenth and early twentieth centuries, whereas neither French, nor German and Italian women writers seem to have favoured this literary form before the late 1960s.

Italy That early feminist utopian texts would be rare in Italian literature was to be expected in view of the particular socio-cultural conditions reigning in risorgimento Italy. The country's regional fragmentation and, even more importantly, its Catholicism, delayed the formation of the first Italian women's movement which started to gather national and international momentum only after the turn of the century (a National Council of Women was founded in 1903; cf. Alleramo 1910b, 159 and Evans 1977, 136). Simultaneously, and presumably as a result of the tardy emergence of organized feminism, there was a generally manifest dearth of authentic female voices in nineteenth and early twentieth-century Italian fiction. As Sibilla Alleramo, one of the most prominent feminists of the first generation in Italy (and herself both an author of fiction and an ardent journalistic chronicler of women's concerns) observed in an article written in 1910: "Nella letteratura femminile italiana non si notano ancora che vaghi sintomi di un pensiero e di un sentimento vitalmente autoctoni. Ancora le poetesse e le romanziere ci esprimono una psicologia essenzialmente maschile, ci dànno cioè dell'esistenza e della coscienza un'interpretazione perfettamente analoga a quella che ci dànno gli uomini"

(1910a, 159).[4] In the Italian linguistic area of this period, neither the literary environment nor the general political climate were hence suited to give rise to literary works projecting an alternative social destiny for women.

France, Germany, and Anglo-America In France and Germany, instead, the stage seemed set for an early appearance of feminist scientific utopianism. Coming forth in the wake of the bourgeois revolutions of 1798, 1830, and 1848, the first French and German women's movements--although operating under by far more repressive socio-political conditions than the American and English ones--came to gather considerable strength in the course of the later nineteenth century, and promoted lively artistic activity in feminist circles.[5] The basic political and cultural preconditions for the rise of feminist utopian fiction were hence given here.

Moreover, the close intellectual alliance of early

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[4] Alleramo's assessment is shared by modern researchers. Witness, for example, Letizia Paolozzi's (1981) comment on the narratives collected in a recent anthology of nineteenth-century Italian women's prose: "Punto di riferimento è ancora l'uomo: d'altronde, anche l'emanzipazione sono gli uomini a fornirla" (127).

[5] On early feminism in Germany and France see Evans 1977, 103 ff. and 124 ff., respectively. On nineteenth-century women's literature in these countries see, for example, Schweitzer and Sitte 1985; and Galen 1985.

French and German feminism with the doctrines of the French Utopian Socialists, Charles Fourier and Henri de Saint-Simon,[6] made it all the more likely that feminist authors in these countries would attempt to match Fourier's pledge for social harmony through sensual hedonism in the phalansteries, or Saint-Simon's vision of an industrial Eden, with scientific utopias of their own, elaborating on or countering the male utopists' ideas of female emancipation. As is well known, both Saint-Simonism and Fourierism--although to different degrees and on somewhat different ideological grounds--launched radical attacks against women's inequality and common morality as integral part of their systems of social critique, condemning in particular the marriage and property laws under the Code Napoléon and the mariage de convénience as institutionalized form of prostitution. On the high tide of the July uprising (1830), the Saint-Simonian leaders also included the enfranchisement of women into their movement's catalogue of revolutionary demands.[7]

The emancipatory Gedankengut of Utopian Socialism, carried abroad by the Saint-Simonian literary ambassador George Sand (Aurore Dudevant), was immensely influential in intellectual circles and reverberated in the works of innumerable essayists, social philosophers, poets and novelists of both sexes, on the continent and abroad.[8] As Frank and Fritzie Manuel (1979) observe for the literary arena, "Within a decade Saint-Simonian doctrines were absorbed by poets and artists throughout Europe who established no formal ties with the church, but who gave voice to its ideology. In this sense writers as widely dispersed as Alfred de Vigny, Ogarev, Carlyle, Heine, and the poets of Young Germany were Saint-Simonians; even Victor Hugo paid his debt to Enfantin in a famous letter" (622). Yet, Saint-Simonism and Fourierism seem to have inspired but one women-centred SF utopian vision on the continent: the famous "Forth Dream" of Viéra Pavlovna in Nikolai Chernyshesky's What Is to Be Done? (1863).[9]

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[6] On the influence of the Utopian Socialists on French feminism see Albistur and Armogate 1977, 270-81. On their influence on the German women's movement see Möhrmann 1983, 17-25; for an early source on this subject see also Lange and Bäumer 1901, 22-7.

[7] A detailed discussion of Saint-Simonism and Fourierism can be found in Manuel and Manuel 1979, 581-675.

It is ironical that Chernyshevsky's utopia en miniature found, in turn, no immediate echo in France or nearby Germany, but resounded in American feminist literature even before its first (U.S.) publication in English translation, in 1886.[10] Perhaps familiar with the Russian original or with the first (1880) French translation of What Is to Be Done?, Mary Bradley Lane draws on and elaborates Chernyshevsky's text to write her novel Mizora, serialized in the Cincinnati Commercial in 1880-1881.[11] As Stuart A. Teitler (1975) has pointed out, the publication dates of Mizora are significant because this utopia, along with Annie Denton Cridge's Man's Rights: Or, How Would You Like It? (U.S., 1870) and with one of the earliest feminist texts of the genre known to us: Mary Griffith's "Three Hundred Years Hence" (U.S., 1836), predate the "flowering of the utopian movement in American letters, which was spurred by the publication of Edward Bellamy's Looking Backward in 1888. A mere trickle of American utopian novels appeared before Bellamy, compared to the torrent that followed" (v).[12]

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[8] The influence of Fourierism and Saint-Simonism on French women authors is documented, for instance, in Albistur and Armogate 1977, 263 ff.; on German women writers: in Schweitzer and Sitte 1985, and in Butler 1968, 78-86.

[9] All subsequent references to Chernyshevsky's What Is to Be Done? are to the 1986 facsimile reprint of the 1886 English translation by Nathan Haskell Dole and S.S. Skidelsky. Note that, for consistency's sake, we use here the rather awkward (probably French) transliteration ("Viéra") of Dole's and Skidelsky's translation.

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[10] For some general information about the publication history of Chernyshevsky's novel see Feuer 1986a, xxiv; and Feuer 1986b.

[11] The novel was first published in book form in 1890 (New York: G.W. Dillingham). All subsequent references to the work are to the 1975 reset edition of Mizora. To our knowledge, the influence of Chernyshevsky on Bradley Lane, which we will follow up in some detail in Chapter VI, has not been previously recognized.

While Griffith, Denton Cridge, and Bradley Lane were certainly important feminist pioneers in SF utopianism, they remained exceptional (their publications spanning a period of more than forty years), and only after 1888 were Anglo-American and English feminist utopists carried along with the "torrent" of the mainstream. Such works as M. Louise Moore's Al-Modad (U.S., 1892), Alice Ilgenfritz Jones's and Ella Merchant's Unveiling A Parallel (U.S., 1893), or Amelia Garland Mears's Mercia, the Astronomer Royal (England, 1895), all written in the heyday of Bellamy's Nationalist movement,[13] now appeared in print in quick succession. Incidentally, the only two turn-of-the-century German texts in our area known to us, Bertha von Suttner's Das Maschinenzeitalter (1889) and Rosa Voigt's Anno Domini 2000 (1909), are also Bellamyan in inspiration.[14]

Not only were the literary conditions in the post-

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[12] Teitler states that, from 1888 to 1900, more than 160 utopian and near-utopian novels were published in America by American writers alone; cf. ix, note 2.

[13] On Bellamy see Bowman 1962a.

[14] The only other early continental European women's utopia available to us--Henriette Frölich's Virginia: Oder, die Kolonie von Kentucky (1820)--predates both French Utopian Socialism and Bellamyan Nationalism and propagates the ideals of the French Revolution rather than strictly feminist ones. Cf. also Brinker-Gabler et al. 1986, 98-9.

Bellamy era favourable for feminist utopian speculation within the English-language realm, but in both the United States and England, vocal and visible women's movements stimulated by this time heated debates over issues such as women's rights, women's nature, and women's social role that eventually found their expression in fiction.[15] The rise of feminist utopianism in the New World was, moreover, furthered by the generally held theory of female moral superiority that, according to Carol Hymowitz and Michaele Weissman (1978), "had [by the late nineteenth century] become a truism of American public and private life." Here, it was indeed a short step "from a recognition of women's superior qualities to the belief that women were needed to purify society" (218), and what better medium to envision such a purification than utopian literature?

2. The Twentieth Century

From the Turn of the Century to 1960 From 1900 to the mid 1960s, British and American authors (and, as we have seen, also an isolated German one) continued to make use of the literary form under investigation, yet, even in the English language, women's utopian writing and accordingly its scientific version were steadily on the decline. With the publication of Charlotte Perkins Gilman's U.S. trilogy Moving the Mountain (1911), Herland (1915), and "With Her in Ourland" (1916)--still written before the ratification of Constitutional Amendment XIX granting suffrage to American women in 1920, and as Sheila Delany (1983, 169) notes, closer in world-view to its nineteenth-century utopian predecessors than to contemporary literature by women (Frieda Lawrence or Gertrude Stein, for instance)--an era of feminist speculative Fiction was drawing to a close.

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[15] On the women's movements in England and America see Evans 1977, 44 ff. and 63 ff.

The fall from grace of the feminist SF utopian form from 1920 to 1960 (the average rate of output during these years is, as in pre-Bellamyan days, one work per decade) indubitably parallels the backslide of organized feminism in this period (cf. Menschik 1977, 30 ff.); for the United States, Carol Farley Kessler (1984a) suggests that "the passage of Amendment XIX [apparently] lulled women into thinking that all needs could now be met" (14). While the political vagaries and actual development of the feminist movements in the countries considered concern us only peripherally here, it is interesting to note that all of the few women's SF utopias written between the 1920s and 1960s strike the reader as somewhat anachronistic, as if conceived independently from a public forum (such as organized feminism would provide), and pointing either toward past concerns or foreshadowing future developments in feminist theory and art.

Like Perkins Gilman's afore-mentioned trilogy, Bridget Chetwynd's Future Imperfect (England, 1946) and Gertrude Short's A Visitor from Venus (U.S., 1949) belong thematically and in general outlook to a time now long past. Katharine Burdekin's Swastika Night (England, 1937) and Theodore Sturgeon's Venus Plus X (U.S., 1960), instead, are harbingers of an era to come. Burdekin's early anti-totalitarian dystopia is especially remarkable in this context; this novel not only resembles Orwell's 1984 (published twelve years later) so closely as to suggest some borrowing on Orwell's part, as Daphne Patai (1985, xi ff.) has first indicated, but--more importantly--advances a sophisticated interpretation of the interrelations between patriarchy and totalitarianism that anticipates subsequent feminist analysis, from Virginia Woolf's Three Guineas (1938) to feminist dystopianism in the 1980s, notably Margaret Atwood's The Handmaid's Tale (Canada, 1985). Similarly, Sturgeon's Venus Plus X has, to our knowledge, no immediate literary precedent in the twentieth century. Joining the small group of male feminist utopists, Sturgeon's open and sensitive treatment of sexuality and sexual politics--considered shocking by his contemporary audience, as the publisher's note tells us--recalls Chernyshevsky's sensual utopia written a century earlier, and the work of Samuel R. Delany in the 1970s and 1980s. Like Chernyshevsky, Sturgeon stands at the threshold of a Golden Age for feminist scientific imagining in the utopian genre.

From 1960 to 1986 Carol Farley Kessler (1984a, 16) maintains that the years since 1960 are increasingly considered a watershed in the history of Western civilization. They are certainly a watershed in the history of women's (SF) utopianism. After the advent of modern feminism in the United States, Britain, and Continental Europe (cf. Menschik 1977, 80 ff.), the genre enjoys an unprecedented popularity among feminist writers that continues until the present. This trend is again dominant in American literature where the average rate of output rises, for SF utopias alone, to one feminist work per year from 1970 to 1986.

Contemporary English and German SF utopianism about women can largely be viewed as a response to the U.S. boom in this form, both making their appearance in the mid to late 1970s. Because of the linguistic factor, and the concomitant ease of simultaneous or re-publication of texts throughout the English-language realm, the influence of

American on British (and Anglo-Canadian) feminist letters (and vice versa) has, of course, been traditionally strong. Nonetheless, the impact of the new wave of U.S. feminist utopian speculation is no more intense in Britain and Canada than in West Germany, where the migration of the American boom was ensured by the near-immediate translation of almost all of the major U.S. utopias published in the 1970s and 1980s.[16] The frequent re-editions of these translations (Le Guin's 1969 novel The Left Hand of Darkness, for instance, published in Germany under the title Der Winterplanet,[17] is in its third edition by 1980) testify to the popularity the U.S. utopias enjoy among German readers.

In East Germany, but also in France (Franco-Canada), feminist SF utopianism develops in the modern era in relative autonomy from the American literary scene. That Western women's utopias, particularly the more radically feminist ones, would not be readily received in the GDR of the 1970s and 1980s was to be expected for obvious reasons.[18] It also seems plausible to assume that the narrow scope of East German writing in our area of concern --the majority of utopias here thematize gender-role reversals, thus limiting their social critique to a (frequently timid) defamiliarization of the mundus idem rather than projecting a full-fledged feminist mundus alter--can be directly attributed to the constraints until recently imposed by state control on the public expression of feminism in the Eastern bloc.

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[16] To mention some of these translations: Marion Zimmer Bradley's The Ruins of Isis (1978) is published as Die Matriarchen von Isis (Bergisch Gladbach: Bastei Lübbe, 1979); Sally Miller Gearhart's The Wanderground (1979) as Das Wanderland: Geschichten von den HügelFrauen [SIC] (München: Frauenoffensive, 1982); Ursula Le Guin's The Dispossessed (1974) as Planet der Habenichtse (München: Heyne, 1981); Suzy McKee Charnas's Motherlines (1978) as Alldera und die Amazonen (München: Droemer Knaur, 1984); or Joanna Russ's The Female Man (1975) as Planet der Frauen (München: Droemer Knaur, 1979).

[17] München: Heyne.

The French (and Québécoise) feminist stream of SF utopian literature most probably originates from within (or, more rarely, in opposition to) the écriture féminine movement;[19] in the course of the 1970s, the theoretical tenets of this movement, in turn, become an object of intense discussion in West German feminist circles.[20] As a consequence of the involved participation of FRG women in the écriture féminine debate, utopias by French women authors such as Monique Wittig's 1969 novel Les Guérillères (Die Verschwörung der Balkis, 1980; itself only a mediate product of écriture féminine)[21] or Françoise D'Eaubonne's 1975 text Le Satellite de l'amande (Das Geheimnis des Mandelplaneten, 1978)[22] also become quickly available in German translation, so that the American and French influences merge in subsequent West German utopian speculation by women.

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[18] However, some markedly anti-capitalist utopias by Western feminists (Piercy's Woman on the Edge of Time ,and others) have found some attention by GDR critics in the late 1980s. See, for example, Ulbrich 1987.

[19] For a brief introduction to the philosophical positions of this movement see Jones 1981. Some basic texts are collected in English translation in Marks and Courtivon 1980.

[20] A somewhat belated documentation of this discussion can be found in Weigel 1983 and 1984.

Italy, instead, appears to be nearly untouched by the renewed interest in the SF utopian form. The four main works in the genre that are published from 1964 to 1985, three by the same author, Gilda Musa, show neither traces of the French nor of the American literature in this field, and appear marginal and isolated from any significant movement within Italian feminist literature.[23] While a few of the standard American texts have been translated into Italian (Le Guin's Left Hand of Darkness, to our knowledge, among them), Women's utopian and science fiction in general seem to receive some attention only in the late

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[21] München: Frauenoffensive.

[22] Reinbek bei Hamburg: Rowohlt.

[23] Musa and Cremaschi (1964, 7-8) contend that Italian SF--the context into which both authors situate Musa's fiction--dates only from the 1950s. The late appearance of SF in Italy may contribute to the marginality of feminist SF utopianism in this country.

1980s.[24] Yet, we are witnessing the evolution of modern feminist (SF) utopianism not as a concluded literary fact, but as an unfolding of events in progress, and Italian feminists may well make more frequent use of this literary form in days to come.

Interpretation of Results The interim results of our historical survey are significant insofar as they contradict some critical clichés concerning the particular evolution of feminist (SF) utopianism. Above all, the omnipresent deterministic assumption among feminist scholars that the development of this stream of writing directly parallels the ebb and flow of organized feminism in a given country has proven untenable.[25] Although the English and particularly the American feminist movements no doubt were more effective than elsewhere, and although the American's domination of international feminism was and continues to be unchallenged (cf. Evans 1977, 44 and 63; and Menschik 1977, 81 ff.), women's politics and art were also thriving considerably in late-nineteenth-century France and Germany (or, for that matter, in Italy in the 1970s), yet feminist utopias were here either non-existent or scarce. A relatively strong presence of women in the political and literary arenas therefore probably constitutes a necessary, but by no means sufficient precondition for the emergence of women's utopian speculation in a particular language/literature.

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[24] A first major conference on the subject ("Eva futura: Immagini di donna. Letteratura del fantastico, costruzione filmica, riflessione sull'utopia") was held at the Istituto Gramsci Toscano in Florence, in March 1989; see also Russo 1989, to our knowledge the first collection of previously published North American articles on women's utopianism in Italian translation.

[25] This view is advanced in Keinhorst 1985, 12 ff.; Holland-Kunz 1986a, and numerous other studies of the genre.

Furthermore, the example of nineteenth-century France reminds us that influential male utopian movements in thought and/or literature do not necessarily give rise to corresponding feminist efforts in fiction, a circumstance that makes one reconsider the causal link we implicitly established between the flood of American mainstream utopias in the post-Bellamy era, and the simultaneous flowering of feminist SF utopianism in the United Stated (and, to a lesser degree, in Britain and Germany).

How, then, can we explain the rise of early American feminist (SF) utopianism within the mainstream utopian vogue following the publication of Looking Backward in 1888, and the lack of, say, an equivalent stream of French feminist scientific utopias in Saint-Simonian times? What are the reasons, instead, for the prominence of women's scientific speculation in the utopian genre in twentieth-century American, as well as in modern British, French, German, and even--in a minor way--Italian letters?

As very tentative answers to these questions, we would like to hazard three explanatory hypotheses that do not contradict our evidence, and that could, it is hoped, be profitably followed up within a more rigorous theoretical framework, for instance with the help of the Polysystem Theory developed by Itamar Even-Zohar and others.[26] When understanding literatures with the proponents of the latter theoretical approach as open and dynamically stratified polysystems that interact with other cultural (literary and non-literary) semiotic polysystems, we can generate the following preliminary propositions.

Firstly, we suggest that, in the United States of the 1880s and 1890s, (literary) utopianism was not only influential in systems of political thought (as Saint-Simonism and Fourierism in France, or Owenism in England), but was central among other genres to the American literary (poly)system, whereas it was only peripheral in those of the other national literatures focused upon in our study.

Secondly, we hypothetically assume that nineteenth-century feminist literature in general constituted, in all the countries in consideration, a substratum of the dominant current or centre of the literary polysystems in question. This hypothesis would account for the fact that feminist writers' predominant generic, and to some extent, thematic choices at this time tend to reflect those of mainstream literature: women's (positive) utopianism and the feminist social novel in America, feminist naturalism in France, feminist _verismo_ in Italy, and the realistic _Konvenienzehe-Roman_ in the work of German women authors and in those of the writers of the _Junges Deutschland_.

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[26] For a brief synopsis of this theoretical approach see Even-Zohar 1979.

Thirdly, we propose that feminist literature has been developing in the course of the twentieth century into a separate and relatively autonomous subsystem coexisting, among other subordinate systems, with the central stratum of a given national literature, and interacting with the feminist subsystems of other national literatures; one could even say that (Western?) feminist literature constitutes a trans-national literary polysystem of its own. In our particular case, the transatlantic influence of modern American feminist (SF) utopianism on British and German literature, and the analogous influence of French utopianism on Germany, could then be viewed as a process of inter-systemic (or, if one considers Western feminist literature to form a supra-national system: intra-systemic) relations between (parts of) the American and French feminist subsystems as sources, and those of Britain and Germany as targets. In this process, feminist SF utopianism would be triply peripheral: subordinated, as part of the system of feminist literature, to the literary mainstream; subordinated, in turn, within the generic hierarchy of feminist literature; and subordinated again to feminist utopianism in general.

It may be argued that our hypotheses raise more issues than they can settle. For instance, the question whether American and French feminist letters are generally dominant among other Western feminist literatures, and if so, why, can evidently not even be speculated upon here. Closer to our subject, it is impossible to tackle the one fundamental problem, namely what conditions must be met in order for feminist SF utopianism to emerge in a given culture and period. Nevertheless, we consider our hypotheses as sufficiently well-founded to provide a starting point and context for future, more extensive literary-historical studies of feminist SF utopianism. They should certainly discourage critics from further relying on mechanistic, reductionist assumptions regarding the evolutionary features of the genre at hand.

C. Axiology

In the preceding section we argued for the assumption that modern (unlike nineteenth-century) feminist literatures are developing in relative independence from the mainstream or dominant parts of the systems of twentieth-century (Western?) literatures. In our special area of concern, this idea is borne out by the fact that contemporary American feminist (SF) utopias are at variance with their nineteenth-century forerunners insofar as they crucially differ from mainstream utopianism in their prevalent axiological affiliation with the eutopian or dystopian variants of the genre, a subject we touched upon in our introduction. In the past, the general distribution of positive, negative, and axiologically ambiguous or mixed works was approximately the same in the U.S. mainstream and its feminist undercurrent, the eutopia occupying the place of honour in the writings of feminists and non-feminists alike. In the modern era, the positive utopia continues to be the dominant form of expression for American feminist authors, whereas the majority of mainstream texts in the genre are dystopian.

First of all, let us support these contentions with some approximate figures drawn from bibliographies listing U.S. utopian publications.[27] We are considering here two peak periods: from 1889 to 1893 and from 1970 to 1974, covering respectively the half-decade following the publication of Bellamy's Looking Backward, and the first five years of the revival of feminist utopianism in American literature. These periods lend themselves to comparison as they are bibliographically well-covered (Lyman Tower Sargent's seminal bibliography of mainstream utopianism extends until 1975 only), and allow for the inclusion of a significant number of feminist texts.

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[27] Our source for feminist utopian publications is Farley Kessler 1984b. For mainstream data we use Tower Sargent 1979.

From 1889 to 1893, about 80% of all U.S. (SF) utopian narratives, whether feminist or not, are written in the positive vein, whereas circa 10% are dystopian, and another 10% axiologically ambivalent. From 1970 to 1974, about 70% of American feminist texts of the genre are still eutopian, as compared to only 20% positive utopias in the mainstream. In this period, the dystopian form is used in a mere 9% of the feminist publications, but in 60% of the non-feminist works. The remaining texts, approximately 21% of the feminist and 20% of the mainstream utopias, are ambiguous or mixed. Let us mention in passing that the trend in modern feminist writing in the United States to favour the eutopian variant of the genre considered becomes even more pronounced in the years from 1975 to 1979: circa 90% positive, but only about 4% negative and 6% mixed women's utopias appear in print during this time-span; comparable data for mainstream publications of the same years are, unfortunately, not available.

To undertake analogous comparisons of the axiological outlook of feminist and non-feminist utopias in the other literatures under investigation would exceed the limits of our study. However, the eutopian form also predominates in our collection of nineteenth-century English and German, and twentieth-century English, German, French, and Italian narratives, indicating that--East German literature excepted--further inquiries along the lines suggested above would most probably arrive at results similar to those obtained for American utopianism.

Our findings in respect to the axiological non-conformity of modern American feminist (SF) utopianism with the mainstream have some interesting implications for the historiography of the utopian genre, as they plainly contradict the standard view of the development of this form. In the vast majority of books and articles concerned with (non-feminist) utopianism, the positive utopia is held to be nearly extinct in twentieth-century fiction, and it is assumed that the dystopia has by and large replaced its eutopian counterpart as a literary form, a change that is supposed to date approximately from the end of World War II.[28]

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[28] Manuel 1966, 101 ff.; Berger 1977, 200-2; and Scholes and Rabkin, 1977, 174--among many others--subscribe to this idea. However, some scholars assume the change from eutopianism to dystopianism to have occurred earlier: cf., for instance, Goinard 1985.

On a very general plane, the upsurge of positive utopianism in a given culture/literature is then associated by critics with a prevailing atmosphere of _Zukunftsoptimismus_. Conversely, the predominance of the genre's dystopian variant at a given time is understood as an emanation of cultural pessimism and/or of a general anti-utopian climate. In interpretation of the purportedly universal evolution of utopian literature from eutopianism to dystopianism, mainstream-oriented literary historiographers therefore often assume in particular that modern writers have ceased to cherish utopian "illusions" after having witnessed the failure of the great political revolutions of our time, and suggest that images of individual and collective alienation, portrayals of the Leviathan technology threatening our natural habitat and human resources, etc.--couched in the dystopian form--most appropriately render the modern _Zeitgeist_ (Walsh 1962, 13-23; or Berger 1977, passim).

Now, images of alienation, ecological catastrophes, cataclysmic wars, and the like are just as prominent in contemporary feminist utopias as in the dystopian mainstream, but are here, as we could show, most frequently evoked (and transcended) within the frame of the positive utopian variant. While many current feminist utopias are hence to some extent thematically akin to the canonized non-feminist ones, the majority of them do not partake in the axiological "conversion" (and thus do not share the underlying cultural pessimism and frequent anti-utopian impetus) that is ostensibly a general feature of present-day utopianism.

Instead, it is certain that, as Keinhorst (1986) and others have pointed out, "eine Erneuerung utopischen Denkens stattgefunden hat, daß trotz allen [sic!] berechtigten Zukunftspessimismus die offene, risikofreudige, veränderungswillige Utopie ... Eingang in die Literatur ... und vor allem in das Bewußtsein der Menschen gefunden hat. Dies ist ganz wesentlich ein Verdienst weiblicher Autoren, die jenseits des männlichen Weltschmerzgebarens neue Wege gesucht und eröffnet haben" (18). Modern feminist utopian fictions have thus definitely shaken off the influence of the utopian mainstream, a state of affairs in one genre that may signal, as pars pro toto, the more ecumenical change we previously suggested in the relations of contemporary feminist texts with canonized literature.

D. Ideology

In the final section of this chapter, we would like to provide our readers with a brief survey of the ideological history of the genre at hand. As there is, of course, no reason to assume that the affiliation of utopian texts with the SF utopian subgenre (or their particular scientific subject matter) in any way influence their specific outlook in respect to the philosophy of gender, an inquiry into ideological trends would undoubtedly be more telling when undertaken in the larger context of gender ideology in (feminist and/or non-feminist) utopianism of the periods and national literatures considered. However, such an extensive examination would require research and analysis beyond our present scope, and future studies will have to determine whether our limited observations point to the general ideological evolution of women-centred utopian literature, and assess how this evolution relates to ideological changes in the mainstream of the genre.

From the vantage point of our collection of SF utopias, the mid to late-nineteenth century (prevalently American) scene is clearly dominated by narratives informed by gynocentric essentialism, that is: the idea the women are inherently superior to men. This state of affairs in fiction is, of course, an expression of the ideological climate reigning in the United States of the 1880s and 1990s. We may recall again Hymowitz's and Weissman's (1978) observations regarding the theory of female superiority that ruled late-nineteenth century America.

"Native-born white women," the two historiographers stipulate, "accepted without question the premise that they were members of the better sex--gentler, more virtuous, more fair-minded, more concerned for the general welfare than men" (218).

It is therefore with a moral imperative and with unquestioned moral authority that an author like Bradley Lane, for instance, calls on women to reform the nation, and invites them to envision the all-female society of her Mizora (1880-1881), a state purified from (nineteenth-century ideas) of maleness--and of the male. Androgynous utopias questioning the ubiquitous belief in women's special vocation as moral guardians of humankind, such as Denton Cridge's Man's Rights (1870) which ridicules the patriarchal Cult of True Womanhood (cf. Hymowitz and Weissman, 1978, 66 ff.) without supplanting it with gynocentric ideas, remain the exception.

Gynocentric essentialism continues to be strongly felt in early twentieth-century feminist SF utopianism, for instance in Voigt's Anno Domini 2000 (1909), but essentialist and androgynous assumptions begin to merge in such works as Perkins Gilman's Moving the Mountain (1911), Herland (1915), and "With Her in Ourland" (1916). From the 1920s to the late 1960s, the great majority of texts included in our analysis voice the point of view of feminist androgyny, advanced most strikingly in the two prime works of this period, Burdekin's Swastika Night (1937) and Sturgeon's Venus Plus X (1960).

With the new rise of feminist SF utopianism from the late 1960s onward, gynocentric ideology experiences a remarkable comeback, especially in American and French (Québécoise) letters. In the United States, it is not so much the (approximately balanced) proportion of gynocentric texts (such as Sally Miller Gearhart's The Wanderground, 1979) to androgynous ones (like Mary Staton's From the Legend of Biel, 1975) that astonishes, but rather the absolute number of modern essentialist SF utopias by feminists appearing in print--five in the five years from 1975 to 1979 alone.[29] Gynocentric essentialism also reigns supreme in D'Eaubonne's Le Satellite de l'amande (1975), whereas Wittig's Les Guérillères (1969) and Louky Bersianik's Canadian novel L'Euguélionne (1976) stand somewhat precariously at the margins of philosophical androgyny. As noted earlier, most French works in our area seem either to emerge directly from, and articulate the ideological tenets of the écriture féminine movement, particularly those of Luce Irigaray and Hélène Cixous who assume decisive (inborn) differences in the structure of the unconscious and the libidinal impulses of men and women, or define themselves in direct opposition, but not always direct antilogy to this stream of writing.[30]

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[29] Following are the five gynocentric essentialist (SF) utopias by U.S. feminists published from 1975 to 1979: Russ, The Female Man (1975); James Tiptree jr. (Alice Sheldon), "Houston, Houston, Do You Read?" (1978); Zimmer Bradley, The Ruins of Isis (1978); Suzy McKee Charnas, Motherlines (1979); and Miller Gearhart, The Wanderground (1979).

While modern British texts in our sample (for instance, Joy Chant's When Voiha Wakes, 1983) are mainly allied to an androgynous philosophical vision, the dispersion of the two basic stances of feminist ideology is about equal in twentieth-century works in Italian and German. Let us mention in passing that, in contemporary Italian utopianism, we encounter the curious incident of ideological oscillation within the oeuvre of one author; Gilda Musa presents an androgynous short story in 1964 ("Terrestrizzazione"), shifts to essentialism in her 1975 Giungla domestica, only to revert back to androgyny in the 1979 novel Esperimento donna. In regard to German feminist utopianism, it is interesting to note (but not wholly surprising) that East German SF utopian narratives--as said before, mainly gender-role reversals like Christa Wolf's "Selbstversuch" (1980)--unfailingly advance an androgynous perspective, whereas West German texts (such as inkape Künkel's auf der reise nach avalun [sic!], 1982) are usually informed by gynocentric ideology.

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[30] See especially Irigaray 1977, and Cixous's manifesto for l'écriture féminine, "Le Rire de la Méduse" (1975).

Overall, modern androgynous SF utopias in our collection outweigh gynocentric essentialist ones by about two to one. However, as the rate of output of feminist SF utopias in the literatures surveyed here rises, in the 1970s and 1980s, in an unprecedented manner indeed, the general impact of essentialist ideology on contemporary feminist (SF) utopian literature should not be underestimated.

We would also like to mention that a marked diachronic change in the (intended) function of gynocentric utopian models can be observed in the body of texts studied. Most nineteenth-century feminist utopias sought to reform male-dominated society at large, projecting visions of all-female enclaves as heuristic devices to ascertain which areas of (women's and men's) social life would, or ought to alter most significantly under female moral guidance. Men's social role, in other words, was perceived as open to some change, a relatively conciliatory and optimistic view that moves early gynocentric narratives closer to the ideological tenets of androgynous utopias (of all eras).[31]

In twentieth-century utopian designs informed by essentialist philosophy, instead, peaceful reform of patriarchy from within is portrayed as unlikely to occur or impossible, and the representation of all-women communities in fiction thus becomes an end in itself. Here, societal models populated exclusively by females are portrayed as symbolic or literal retreats from the threats of patriarchy in a continuing war of the sexes, or as the outcome of women's resurrection of civilization after a cataclysmic collapse of the androcentric system, in a nuclear catastrophe or the like. The ideological differences between gynocentric and androgynous utopian visions are hence far more pronounced in the works of modern feminist utopists than in those of their nineteenth-century precursors.

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[31] A rare exception to this ideological trend is Mary Bradley Lane's 1880-1881 eutopia Mizora, which provides a pseudo-scientific rationale for the absolute necessity of obliterating men in the name of social progress. For a treatment of this text see Chapter VI below.

V. NARRATIVE MEDIATION AND GENDER

Turning now from our general mapping of the feminist SF utopia in its generic and historical dimension to textual analysis proper, our aim in the following pages is to describe the main formal, or mediatory features of this genre. Due to most scholars' predominantly political Erkenntnisinteresse in dealing with literary utopianism, feminist or otherwise, and hence their near-exclusive focus on the particulars of the societal constructs specific to this genre, fictional (narrative) mediation in utopian literature has, regrettably, long been the cinderella of criticism. As Peter Kuon has shown most convincingly (Kuon 1986), the manifold compositional strategies by which a given utopian design is conveyed in narrative cannot be dismissed as mere sugar-coating of the pill, since they contribute significantly to the text's overall meaning and intention. "Jeder Autor [wird] bemüht sein," Kuon justly states, "mit der erzählerischen Gestaltung der anderen Welt ('mundus alter') ihre Beziehung zur bekannten Welt ('mundus idem'), der Welt des angesprochenen Lesers, in den Text selbst einzuschreiben. Ohne diese Vermittlung, die sich natürlich der verschiedensten fiktionalen Strategien bedienen kann, wäre jeder utopische Entwurf beliebig interpretierbar, d.h. er bliebe unverstanden" (3). While

it is undoubtedly true that certain compository means serve to bridge the spatial, temporal, and ideological distance between the hic et nunc and utopia, these specific means (and the functions assigned to them by Kuon) constitute only, we maintain, the very stepping stone for narrative mediation's larger design in the genre inquired into, namely to serve the purposes (that is: ensure the success) of the utopian fiction as rhetorical act of persuasion (cf. Pfister and Lindner 1982).

In the current chapter, we explore the particular uses made of compositional elements for this global end in feminist SF utopianism, and identify the areas (and eras) in which this subtype's employment of fictional mediation clearly differs from that of the generic mainstream. Utopian rhetorical persuasio in its general relations to feminist utopian literature is discussed in some more detail in Part A below. To substantiate our initial suggestions, we subsequently provide diachronic surveys of narrative framing (Part B), and narrative forms in the genre considered (Part C). Throughout this chapter, we adopt the conceptual and terminological framework of Shlomith Rimmon-Kenan's (1983) post-Genettean narrative poetics.

A. Woman and *Persuasio* in Utopia

As is common knowledge, the main components of every act of verbal communication can be arrived at (on a very rudimentary level) by answering the following questions: who (source/sender) says what (message) to whom (receiver), how (channel), and with what effect (destination). Our bracketed items have, of course, also identified the basic elements of persuasive (verbal) communication in utopian fiction. Thus, the ideal communication situation for an utopian text (or: felicitous utopian communication) can roughly be described in the phrase: an author (sender) describes persuasively (channel) an utopian model or parts thereof (message) to a reader (receiver), and convinces this reader of the utopia's desirability, undesirability, satirical accuracy, applicability, or the like (destination or realized intention). In this outermost, text-external communicative layer, the persuasive function associated with the utopian situation can be neatly assigned to the channel only.

When applying our formula to the main text-internal communicative levels of an utopian work, however, channel, speakers and message cannot be as readily separated. Indeed, the locus of rhetorical *persuasio* within the text is found in artistic choices in the narrower sense (like stylistic particularities or direct metanarrative comments) _as well as_ in the very choices determining the personal traits of the fictional speakers and hearers, some of their patterns of speech (narrative modes, and others), the thematic make-up of the utopian nucleus, etc. All these elements combine to form the fictional mediation (channel) of the utopian model (message), the two being set apart from each other here, to be sure, for heuristic purposes only (cf. Kuon 1986, 4).

If we accept, then, the initial premise that a utopian work will exhibit mediatory choices in respect to all levels of inner-textual communication to ensure its felicitousness as an act of verbal persuasion, we can also contend that, conversely, the particular fictional mediation of a given text (group of texts, epoch, etc.) allows for some conclusions as to which compository strategies have been thought suitable for this purpose. An inductive analysis of mediation may hence enable us to identify, for certain periods and arrays of works, what can loosely be called the "decorum" (sum total of means) of the utopian rhetorical _persuasio_.

The fore-going reflections become relevant for feminist (SF) utopianism insofar as utopian "decorum" undergoes, as we shall see in more detail below, significant changes in the course of the nineteenth and twentieth centuries within this stream of fiction, and is, in some eras, markedly at variance with that of the utopian mainstream. This is mainly due to the fact that the feminist utopian enterprise creates an excess of that Rechtfertigungszwang held by Kuon, in view of the functional indeterminacy of utopian models, as "konstitutiv für utopisches Erzählen überhaupt" (3). In mainstream works, justification revolves chiefly around the necessity and legitimacy of conjuring up an alternate world at all, and around the inscribed utopian values. In addition to that, however, cultural concepts of gender and gender propriety overwrite in feminist utopias all instances of textual subjectivity from story agency to narrative voice and vision, entangling these fictions in certain epochs in a complex process of "exonerating the indelicate and unbefitting." In this sense, mediation in women's utopianism invokes the topoi of women's access to action, space, words, and opinions--in short: to (narrative) power, themes that will be central to our ensuing analyses.

B. Frame Stories

Further pursuing our line of argument in its particular relevance for narrative framing in feminist SF utopianism, we ought to mention first of all that it is usually taken for granted that utopian works are (conventionally) arranged into a single or multiple, more or less elaborate, and most often (pseudo-)contemporary frame story on the one hand, and the narration of utopia proper on the other, whereby the former may surround and/or fragment the latter. While this compositional form is indeed typical for classical utopias, many twentieth-century (and some earlier) texts of the genre are no longer structured in accordance with this pattern, instead presenting their alternate worlds *in medias res*. It should hence be underlined at the outset of this section that the creation of a hierarchy of extra and inner-utopian narrative levels constitutes a generic option rather than a *sine qua non* of literary utopianism, whether of the mainstream or of the feminist variety.

Whenever present, however, frame narratives form an important part of the *Rezeptionslenkung* built into an utopian text. The afore-mentioned function to bridge the spatial, temporal, and ideological distance between a given (fictionalized) *mundus idem* and one or more projected alternate worlds is often fulfilled here by introducing a main story agent (frequently an autodiegetic narrator) whose commentary directs, *inter alia*, the intended evaluation of the embedded utopian nucleus, and whose representative action and/or experience--the "pacing off" of the path from (fictional) contemporary existence to utopian life--indicates the ontological status of the alternate world within the fiction itself. Before addressing in turn some of these central aspects of narrative framing, we would like to remark briefly on the distribution of framed and unframed fictions in our sample, and consider the principal divergences between these two structural varieties in feminist SF utopianism.

1. Occurrence

In our collection (56 works), about three quarters of the texts (41) are framed, whereas the remaining one fourth (15) present their utopias *in media res*. While this distribution alone appears to carry little significance, our survey gains in interest when contemplating the diachronic spread of the two forms. With very few exceptions indeed,[1] narratives written before the Second World War employ frame stories. Beginning with Katharine Burdekin's dystopia *Swastika Night* (1937)--the first truly unframed feminist work--both structural kinds alternate during an interim phase that extends into the early 1980s, framed works predominating slightly. After this time, a feminist SF utopian cosmos is then characteristically introduced in medias res (or minimally framed, as in Haden Elgin's novels).

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[1] The only quasi-frameless utopia till the late 1930s, Amelia Garland Mears's 1893 *Mercia*, makes use of a lengthy prologue to acquaint the reader with an eutopian background against which the romantic adventures of its heroine are set, thus merely substituting the functions of the classical utopian frame plot with an even older rhetorical strategy of *persuasio*, (part of) the Aristotelian prescription for deliberating speech, the *genus deliberativum*.

Now, a typical framed utopian tale constitutes, in Aristotelian terms, a combination of enthymem (rhetorical syllogism) and paradigm (rhetorical induction), whereas in medias res utopias enact a paradigm only. The former type demonstrates, in often lengthy Socratic dialogues of the main story agent with one or more utopian cicerone figures, the effectiveness of the utopian argumentatio toward the agent's exemplary conversion to utopian values.[2] In such fictions, the virtues or demerits of the projected alternate world are hence always directly articulated. The latter variety dispenses, instead, with inner-textual dialogic syllogism and paradigmatic conversion; rather, a text in its entirety stages in this case the exemplum that aims at swaying the reader's convictions. Framed texts are hence not only more discursive (cf. Pfister 1982, 20-1), but employ, with their double layer of rhetorical coding, more intensely persuasive strategies than unframed ones.

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[2] Cf. Aristotle's Rhetoric, especially Book One, which we have consulted in Franz G. Sieveke's 1980 German translation.

We would argue that this contrast in the potency of the textually imprinted Rezeptionslenkung correlates with a (perceived) greater or lesser need to justify a given alternate world. This view is confirmed, we believe, in the repeated (but incorrect) association by critics of framed narratives with the utopian genre (e.g. Frye 1966), and of unframed ones with SF (e.g. Pfister 1982) which apparently rests on the assumption (shared by us) that the exposition of a valued mundus alter in fiction requires more apology than the presentation of merely estranged universes. Extending these tenets to our area of concern, the very occurrence or non-occurrence of frame stories in feminist SF utopianism at a certain point in time may be interpreted, then, as testimony for the relative social (and aesthetic) acceptability of such a literary venture, and--inversely--as a mirror reflecting the degree of self-confidence with which a given feminist SF utopia introduces itself to its contemporary audience.

Given the particular dispersion of the two structural kinds in our corpus, we can consequently propose to deem the historical progression from the recurrent use of the framed form in early feminist SF utopianism, to its near-absence in texts of the 1980s, as a development from more apprehensive and apologetic utopian rhetorical stances, to more self-assured visions in this genre. As will become more apparent below, the history of narrative frames here provides a minor case in point for a general evolutionary trend toward fictional assertiveness that is observable in all chief mediatory aspects of feminist SF utopianism. How frame stories themselves contribute to this diachronic tendency is the subject of our next section.

2. Topoi: Ontology

In the following pages, we analyze the central topoi presented in the narrative frames--whenever present--of the feminist SF utopias collected. In particular, we concentrate on those themes that immediately contextualize the utopian nuclei in the works investigated and establish their ontology, a limitation of scope that is warranted as some texts (for example, Chernyshevsky's What Is to Be Done?, 1836; or Piercy's Woman on the Edge of Time, 1976) present micro-utopias of a more or less episodic character within the larger context of a fully-fledged realistic novel whose overall make-up is not immediately relevant here.

Broadly speaking, two main topoi recur in the framing passages of nineteenth and twentieth-century feminist SF utopias with few exceptions and only minor synchronic and diachronic variations: the dream and the journey. Both are stock themes familiar from the utopian literary mainstream, and their general function of commentary upon the utopian models they enclose (or fragment) is identical for feminist and non-feminist texts. While the dream topos and its variations--religious and drug-induced trance, hallucination, etc.--enhances the imaginary nature of the particular societal system it introduces and internalizes the (quasi-involuntary) utopian vision into an individual's consciousness, the topos of the journey--when to be taken literally--serves to externalize, naturalize, and authenticate the mundus alter, introduced here, in a replica of documentary travelogue, as a pseudo-empirical construct. The dream and the (literal) journey as framing themes hence posit the utopian systems embedded in them at the opposite poles of an ontological continuum between fictional non-existence and fictional actuality.[3]

Among (literal) travel utopias, we may further distinguish between texts that present the discovery of the alternate society as the successful outcome of a purposeful search (thus pointing to the puissance of goal-directed human inquisitiveness and explorative spirit), or as an involuntary encounter, an accidental or providential stumbling upon utopia, each of these versions further determining the status and meaning of utopia proper in a given work. Evidently, travelogues can also function figuratively as metaphors for spiritual quests, as Kuon (1986) has shown in his treatment of peregrinatio for Baroque utopias, for instance, and Rosinsky (1984) for selected feminist texts.

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[3] Nonetheless, it would be erroneous to assume that dream utopias are necessarily meant to be taken as pure (or mere) thought experiments, devoid of direct pragmatic intentionality; nor are, indeed, travel utopias always written for immediate practical implementation.

3. Topoi: Agency and Gender

As paradigmatic actions linking a narrated utopian cosmos with a fictional hic et nunc, dream and journey in all their variations as frame topoi presuppose, of course, a narrative agent and thus at once thematize sexual identity and gender subjectivity. While this factor may seem less crucial for the mainstream--standard utopianism is, after all, a game played with predominantly male figures around a male-oriented utopian model--it is of primary consequence for feminist (SF) utopianism. Whether a female or male is chosen to experience woman's utopia in individual feminist texts, whether during a dream or voyage, deliberately or involuntarily, not only indicates general contemporary notions of fitting utopian persuasio, but also again involves, as we will show in the subsequent pages, period-specific concepts of gender etiquette.

Early Texts: 1820 to 1945 The story of frame topoi in our sample of feminist SF utopias starts cheerfully enough. In her 1820 novel Virginia oder die Kolonie von Kentucky, Henriette Frölich sends her Rousseauan heroine Virginia, born in Paris under the aegis of the French revolution on July 14, 1789 and witness to the next thirty years of political turmoil in France, on a voyage to the New World to build an utopian community predicated on the principles of French Enlightenment. The innocent America Frölich's epistolary novel projects, allows Virginia an Edenic freedom of movement:

> Unfern Paris würde es wohl sehr auffallen, zwei junge Mädchen, im Morgenkleide und im Sonnenhute, durch Felder und Gehölze streifen zu sehen; hier ist dies, Dank der schuldlosen Sitten des Landes, gar nichts Ungewöhnliches. Die treuherzigen Pennsylvanier grüßen uns überall mit freundlicher Unbefangenheit ... (133)

The truly unfettered heroine even undertakes a "pilgrimage" (143) to Niagara Falls, and is shaken neither by the encounter with the American wilderness ("romantische Gegend" [144]), nor by contact with its Native population ("diesen herzlichen Kindern der Natur" [147]). A woman's journey to utopia, or indeed to anywhere else, is hence seen here as utterly unproblematic.

It is not to be for a long time--indeed until 1975 when Françoise D'Eaubonne in her Le Satellite de l'amande sends women astronauts into outer space--that a feminist utopographer will again let a female traveller purposefully discover an alternate world. From the early nineteenth century until the post-World War II period, women's utopian societies are either dreamt (and hence relegated to fictional irreality) by both sexes, discovered by women against their will--or talked about and travelled to by men.[4] In Mary Griffith's "Three Hundred Years Hence" (1836), the young Edgar Hastings sleeps his way into an American feminist future, just as Nikolai Chernyshevsky's heroine Viéra dreams of a better Russia for women in What Is to be Done (1863). Annie Denton Cridge's female autodiegetic narrator likewise announces, rather laconically: "Last night I had a dream, which may have a meaning" (3).

Women wayfarers, when portrayed at all in this era, are made to apologize extensively for their indecorous conduct, like Mary Bradley Lane's Vera Zarovitch in Mizora (1880/81) who is compelled to "explain how and why I came upon a journey no other of my sex has ever attempted" (8), or belong to an eutopian universe and do therefore not have to heed contemporary standards of seemliness, as Charlotte Perkins Gilman's Ellador in "With Her in Ourland" (1916b).

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[4] A minor exception to this pattern is Voigt's 1909 Anno Domini 2000, a novel that will be commented upon below.

Let us remain for a moment with Mizora, a narrative which is especially telling in this context.

"There are some people who seem to have been born for the sole purpose of becoming the playthings of Fate," Bradley Lane's Russian heroine Vera meekly proclaims at the outset of the novel, "--who are tossed from one condition of life to another without wish or will of their own. Of this class I am an illustration. Had I started out with a resolve to discover the North Pole, I should never have succeeded" (8). Without her own doing, Vera is indeed steered on a disastrous course leading from political and personal tragedy in Poland, to shipwreck in the "Northern Seas" (10) and life with the "Esquimaux," which is portrayed here as utterly desolate and demeaning. Trying to escape by boat, Vera is transported by a mysterious current--force of gravity, one assumes--directly to the eutopian land "Mizora", located in the non-existent place par excellence, the North Pole.

The narrative's strong emphasis on the female voyager's yielding to ulterior forces ("I let myself drift into whatever fate was awaiting me" [13]) is only slightly mitigated in the text. Vera's single resolved action in the course of her Arctic odyssey, her attempt to cross the sea toward a shore to which she "felt a strong desire to sail" (12), has in fact a fortunate, if unforeseen result:

her discovery of the women's land. Overall, however, the novel uses ample space to make amends for its joint employment of the topoi of female agency and utopian travel, clearly suggesting in its frame that this thematic choice is perceived to require lengthy apologetic commentary.

Two early German novels, Bertha von Suttner's Das Maschinenzeitalter (1889) and Rosa Voigt's Anno Domini 2000 (1909), instead disclose their ambivalence in these matters by wavering oddly between the options of female and male mediation. Both narratives belong to the small group of fictions in our sample that use topoi other than the dream or journey. Von Suttner's feminist anti-war text consists of a series of at times rather witty lectures held, in a future eutopia, on the subject of (dystopian) Europe in 1885/86, the "age of machinery." In the first two editions of her book, von Suttner (incidentally the most eminent pacifist of nineteenth-century Germany) holds the sexual identity of her scientific lecturer absolutely suspended; in the narrative's third edition, however, she appends a "Nachtrags-Vorlesung" that belatedly identifies the lecturer figure--already authoritative in professional affiliation--as male (cf. 338), thus undoing the welcome vagueness of her earlier rendition.

Voigt's epistolary novel Anno Domini 2000, which records the monthly conversations (throughout the year 2000) of a middle-class *jour* in twelve letters to an interested outsider, is similarly uncommitted. While its actual chronicler is female (the lady of the house), the letters from her pen are preceded by her spouse's official cover-note which is meant to bestow "true" authority on her discourse ("Meine Frau wird Ihnen über jeden Gesellschaftsabend aus dem Jahre mit den drei Nullen Bericht geben" [4]). Female epistolary authorship is hence at least partially reduced to directed secretarial note-taking.

In the remainder of texts during the pre-World War II period, frame-story agency clearly remains a masculine prerogative. Thus, not only Griffith's (1836) and von Suttner's (1889) utopias, but also M. Louise Moore's *Al-Modad* (1892), Alice Ilgenfritz Jones's and Ella Merchant's *Unveiling a Parallel* (1893), Charlotte Perkins Gilman's trilogy *Moving the Mountain* (1911), *Herland* (1916a), and "With Her in Ourland" (1916b), and Isabel Griffiths's *Three Worlds* (1922)--nearly two thirds of the texts published in these years--engage a male subjectivity to bridge the gap between the world of experience and a feminist utopian horizon.

This form of mediation is clearly meant to function as a measure of external authentication. As Keinhorst (1985) has remarked in a slightly different context, a man is "scheinbar vertrauenswürdiger, zumindest sachverständiger bei der Beurteilung eines unbekannten Staatswesens" (130), and a women's utopia approved of by a fictional representative of the dominant sex therefore ostensibly gains in respectability of subject matter, and hence social acceptance. As the majority of early authors (9 of 14) make use of this device, a paradigmatic encounter of a male mediator with a woman's _mundus alter_ has evidently been thought compelling, indeed necessary for feminist utopian _persuasio_ at this time.

Of the nine narratives opting for this thematic avenue, in turn, five texts stage male travelogues, clearly outstanding among them Moore's theosophic feminist utopia _Al-Modad_ (1892). This work beckons the dominant sex's authority even twice, in a relatively long male "Publisher's Preface" (1-14) designed, in stock utopian fashion, to relate the antecedents to the title hero Al-Modad's story, and testify to the authenticity and veracity of the printed manuscript; and in this hero's subsequent diary of the journey proper ultimately directing him to the utopian sphere. Moore's considerable reluctance to present feminist content even through duplicate male mediating agency finds expression in her publisher's "apology--not to shun the criticism and possibly ridicule from which even prophets and poets are not wholy [sic!] exempt, but to disclaim the right to merit for any benefit that may be conferred upon human society in the promulgation of ideas, many of which are strangely original and most of them unpopular with a very large portion of the human family" (1).

In Ilgenfritz Jones's and Merchant's Unveiling a Parallel (1893), male travel is of the figurative variety. This text recounts an Earth-man narrator's galactic journey to discover two Martian societies: Paleveria, a country where women enjoy the positive and negative freedoms usually granted to men; and Caskia, a microcosm governed by nineteenth-century ideals of True Womanhood (extended to men). The actual space trip is related briefly and ironically:

> I shall not weary you with an account of my voyage ... I will just say, that the time consumed in making the journey was incredibly brief. Having launched my aeroplane on the current of attraction which flows uninterruptedly between this world and that, traveling was as swift as thought. My impression is that my speed was constantly accelerated until I neared my journey's end, when the planet's pink envelop [sic!] interposed its soft resistance to prevent a destructive landing. (6)

The travel topos is obviously not to be taken literally here, but as an extended metaphor for a man's voyage of consciousness, a gradual reformation facilitated by male-female attraction and softened in its impact by "feminine" gentleness.

Nonetheless, man's might and right to appraise the two alternate (and alternative) women's worlds is never challenged in Unveiling a Parallel, nor is it questioned in Perkins Gilman's utopian trilogy. Perkins Gilman's Moving the Mountain follows the story of an American (John Robertson) who, lost in Tibet thirty years earlier, returns to a United States of the 1940s where women have awoken to existing possibilities. The autodiegetic narrator of Herland, scientist Vandyck Jennings, studies women's eutopian territory elsewhere, only to re-inspect (with his Herlandian wife Ellador) contemporary America from his newly reformed perspective in "With Her in Ourland."

Each of the last-mentioned four narratives employs a female cicerone figure and incorporates a love story to direct the male utopian experience. Maurice Macrae, hero in Isabel Griffiths's Three Worlds, is likewise ferried by female (here religious) guidance through an alternate universe, an afterlife existence that unites him with his pre-deceased fiancee Sylvia Graham. In this state of being, he is introduced to three contrasting planetary orders: Earth during World War I; Mars, a sort of Purgatory; and Jupiter (where most of the novel is set), an intermediate state on the way to Paradise. Here and elsewhere in male travelogues, the romantically naive portrayal of the male conversion itself--early utopian heroes are usually willing, indeed eager to enlist in feminist ranks--is meant to further utopian *persuasio*, and betrays an ultimately palliative stance.

To be sure, male agency and (patriarchal) perspective often serve women's SF utopias of this time as a contrasting foil against which to project feminist utopian merits, and the employment of these topoi may hence (to some degree) be understood as a merely technical strategy to resolve certain representational difficulties germane to the genre. Yet, the concurrent representation of masculine figures as both proselytes and adjudicators, subjects and objects of *metanoia*, holds narratives of this kind suspended between the realms of female and male (narrative) dominance. Like women's (often unidentified) utopian authorship in this period,[5] the essential feminist message of most early texts--still viewed through the lens of the very order they set out to challenge--goes, as it were, in hiding.

Years of Transition: World War II to 1974 The end of

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[5] Henriette Frölich, Mary Griffith, Mary Bradley Lane, Bertha von Suttner, M. Louise Moore, and Alice Ilgenfritz Jones and Ella Merchant have published anonymously or under a pseudonym.

World War II marks an interim season for women's SF utopianism in which frame topoi well-known from the earlier era (and with them their principal story functions) are conceptualized anew. Female travel to the utopian province, albeit not yet dramatized as deliberate, finally becomes a matter of course. Thus in Gertrude Short's brief feminist-pacifist narrative A Visitor from Venus (1949) the heroine Roberta, a pilot by trade, is professional competence and self-reliance personified. When forced to make an emergency landing on a small plateau somewhere in the Rocky Mountains (woman-made, as it turns out later), Roberta demonstrates true courage and "mastery" of her craft ("Determination was reflected in her wide grey eyes" [1]). To her surprise, the stranded pilot finds a hut in the wilderness, and here a radio-television (in fact a "universe broadcaster" [40]) which she accidentally switches on.

On screen, Roberta involuntarily witnesses a dialogue among two interlocutors in outer space, Venusian Veh and Zia, the latter now identified as ex-visitor to Earth and owner of Roberta's mountain refuge. The sexual affiliation of the two extra-terrestrials remains, in this text of an androgynous feminist persuasion, initially mysterious to the Earth heroine ("I would say they are both women, but I am not sure. They look alike" [9]). As the story unfolds, however, Zia is identified as female and Veh as male, both evidently forming a couple (cf. 41) on their planet whose culture distinguishes "Fatherforms and Motherforms" only, "for it is only in form, and not in mind, that we recognize a difference" (20).[6]

In Short's double travelogue, both the terrestrial encounter with the eutopian mundus alter, and the Venusian inspection of dystopian Earth are hence enacted by women (although only Zia's mission is premeditated), a topical choice that emphasizes the crucial role attributed in this novel to female agency for social progress and peace. As the text suggests in Zia's authoritative eutopian voice: "'Earth needs mothering'" (27). Male reactions to women's changing role are recorded (and ridiculed) in passing only, as in the remarks of an elderly mountaineer who finally brings Roberta back to Earth's civilization:

> "Never can understand why women want to be cavortin' round above the clouds in men's clothes. Seems as how ye're place is at home with children. Don't hold with flyin! Nothin' in the Bible about airyplanes. ... Darnation, these modern flyin' women anyhow!" (43)

As elsewhere in A Visitor from Venus (cf. 2), this male figure's discourse is clearly included to illustrate an obsolete mentality.

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[6] Eutopian discourse is italicized in this narrative.

In the post-World War II period, narratives of men's quest for feminist utopia also re-emerge in a new garb. Common to such texts are now protagonists whose temporary and partial conversion finally fails, as in Theodore Sturgeon's Venus Plus X (1960); or whose slow and distressing personal transformation leads to psychological states of near-collapse, ultimately to be overcome, as in Ursula K. Le Guin's well-known The Left Hand of Darkness (1969) and Dorothy Bryant's The Kin of Ata Are Waiting for You (1971), in an existential quest for survival and change. With their primary focus on the state of the mind (here: male mind) rather than on the patriarchal body politic, the novels testify to a increasing awareness of the magnitude of psycho-sexual conditioning in patriarchal culture, and lack the casual optimism of their nineteenth-century precursors.[7]

Each of these works denounces the patriarchal modes of thought embodied in their anti-heroes as self-destructive, even life-threatening. The existence of Sturgeon's at first seemingly time-travelling Charlie Johns--in fact an imprint of a dead man's consciousness onto an utopian individual's brain--wholly depends on this "character's" decision to remain within the alternate realm (that is: embrace utopian values), or to leave it, the road finally taken. Similarly in The Left Hand of Darkness, where the course of the Earth envoy Genli Ai's difficult sojourn on the ambi-sexual planet Gethen (Winter) is crucially determined by his acceptance or rejection of the socio-sexual utopian mores, and (in Le Guin's neo-Jungian terms) by his success or failure in integrating his own repressed "femininity." As Rosinsky (1984) has pointed out:

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[7] Sturgeon's is the very first among our utopian texts to focus, in a quasi-clinical case study, on interior change; his utopian guide insists, with an intertextual bow to Philip Wylie's The Disappearance (1958), "'As one of your writers--Wylie, I think--said, we have to get away from the examination of the object and get to know the subject'" (179).

> This character only gradually comprehends that his diplomatic ... problems stem from his own decisive patriarchal heritage in which "women" are "more alien to [him] than [non-humans] are" [Le Guin 223]. ... Ai survives on Gethen only because he learns to overcome his fears, to accept and reciprocate the friendship of Estraven, the alien other, "woman as well as ... man" [Le Guin 234]. Symbolically, this acceptance of Estraven's female component is equivalent to Ai's acceptance of his own female characteristics or "anima." (30)

Bryant's nameless protagonist (and autodiegetic narrator) likewise depends on the feminist order for survival. Successful author of sex-and-crime fiction, sexual abuser, and near-unconscious murderer of a woman, this Maileresque (Rosinsky 34) figure's integrity and reliability of judgement--both personal and narrative--are only gradually restored in a process of physical and mental rehabilitation and deliverance, stationed in this ontologically suspended utopia between interior and exterior, hallucination and actuality. In Carol S. Pearson's (1981) words:

> The major focus of Bryant's ... [text] is the journey from a primitive, linear mode of consciousness, marked by internal repression and external oppression, to a more complex, multiple mode of thinking that results from the integration of thought and feeling, ratiocination and intuition, conscious and unconscious minds. (5)

Aided by his female mentor/lover Augustine, the hero-villain indeed achieves psychic wholeness that transcends gender, to be finally offered to the world in a sacrificial act of literal and metaphorical reconciliation.[8]

In their concern with spiritual rescue and redemption, not (only) political conversion, Sturgeon's, Le Guin's, and particularly Bryant's narratives can in some sense be thought closer to the Baroque utopias of peregrinatio than to their immediate nineteenth and early twentieth-century predecessors. The mythical quality of the protagonists' journey to selfhood--translated into spatial terms most memorably by Le Guin, as Genli Ai's traversal of the glaciers--confers considerable (perhaps even quasi-religious) status on the embedded feminist message. This holds especially true for The Kin of Ata whose female utopian guide and missionary Augustine is clearly named to evoke church history.[9]

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[8] Le Guin's and Bryant's works belong to the silent canon established in feminist utopian criticism and are extensively treated in almost every study of the field (see Chapter One). A detailed introduction of these texts seems hence unnecessary.

These observations should be somewhat qualified for Sturgeon's and Le Guin's works which share (while not akin in outcome and hence hope for potential male reformation--Sturgeon is certainly most pessimistic--a mode of internally mediating their alternate cosmoi very unlike Bryant's. Both texts confront their questors with hermaphroditic cicerone figures: Charlie Johns in Venus Plus X is mentored by the (stably) androgynous Philos, Genli Ai by the ambi-sexual Estraven in The Left Hand of Darkness. Regardless of their bisexual identity, however, these utopian guides are perceived by the reader as males, mainly due to both authors' use of masculine pronoun reference and of the generic "man," a practice for which Le Guin has been frequently chastised.[10]

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[9] See also Rosinsky 1984, 40, for references to Talmudic lore in The Kin of Ata.

[10] For a brief survey of this critique, see Rosinsky 1984, 31-2, or Keinhorst 1985, 61-2; and Le Guin 1979 for the author's response. In our study, Le Guin's pronoun usage in The Left Hand of Darkness will be treated in some more detail in Part B, 2 of Chapter VI.

Sturgeon's ascription of the generic "he" to Charlie Johns's (his utopian traveller's) erroneous English translation of the ungendered utopian language ("Ledom," the "model" idiom, cf. 72) somewhat tempers the impact of this linguistic form in _Venus Plus X_. This is overridden, however, by the clearly masculine choice of name for his friendly guide Philos (whose mate is incidentally called "Froure," an all too womanly appellation that coincides curiously with this character's motherly role in the text). As neither of the novels thus truly elude male, here quasi-male eutopian narrative preponderance, they still partly adhere to the more diffident configuration of utopian _persuasio_ so typical for earlier works.

This can certainly not be said for Irmtraud Morgner's utopian episode in _Die wundersamen Reisen Gustavs des Weltfahrers_ (1972), a tongue-in-cheek parody of the male travelogue. Fourth among seven fantastic tales concocted by the title-hero "Gustav der Weltfahrer", retired engine-driver and owner of a six-volume encyclopedia as well as selections from the _Arabian Nights_ ("Die Bücher hatte er auf der Schutthalde gefunden" [11]), the utopian tale is delivered (like the others) for the entertainment of his friend "Gustav der Schrofelfahrer" (truck-driver)--"_Wodurch dem Schrofelfahrer Sammelverschrobenheiten zur Stärkung männlicher Resistenzen und Abwehrkräfte zwecks_

Aufrechterhaltung brüderlicher Machtvollkommenheit verabreicht wurden" (71), as the title relates. Formulaic apertures for the yarn-spinning of the male Scheherezade are provided by some talk and a good dish of soup from his wife Klara's kitchen, and backdrop is Gustav's well-filled (potato) cellar.

The utopian tale itself proceeds in the usual manner, from the world traveller's sea voyage (in his floating engine Hulda) straight to a ghastly Amazonia of half-breasted, bespectacled women mainly occupied with writing academic treatises ("Geschlafen wurde auf dem Schreibtisch, gearbeitet dahinter" [76]) who are so thick-skinned insects cannot bite (the women therefore wear live mosquito-broaches), and whose queen's throne chamber is of course adorned with Penthesilea's portrait. Men are sequestered into a reservation, and "Samenwahl" (81; a pun on "Damenwahl," women's turn to choose a dancing partner) is the name of the procreative game. Gustav finally contrives to flee by telling his wife Klara's life story and those of other "glücklicher Frauen meiner Heimat" (87), whereupon the Amazons are so disconsolate as not to notice his departure.

Morgner's little spoof effectively derides utopian compository tedium, utopian hyperbole, and more; yet, of course, it mocks Gustav the utopian traveller above all.

In her caricature of the classical male travelogue, men's detachment ends in Amazonia, and the use of this form turns into an active decree of dissuasio. Matriarchal dystopia as figment of male imagination and fear, the subject submitted in Morgner's burlesque, recurs in Ulla Hagenau's more sober Schöne verkehrte Welt (1980). In both works, male sketches of women's lands are certainly not meant to allure.

Finally, new topical alternatives for the genre also appear on the horizon at this time, foremost among them the narrative of sexual metamorphosis, a version of the gender-role reversal utopia whose subject matter involves unique modes of fictional mediation.[11] While the theme of an actively explored mundus inversus may be introduced by the classical utopian topoi (dream, journey, etc.), narratives that transform the role-reversal to enact the individual and social experience of a sex change, a "corpus inversus," evidently have to account for the locus and manner of the sexual transmogrification itself. Furthermore, the transfigured narrative protagonist necessarily incarnates the experiencing subjectivity as well as the guiding objectivity of her/his altered state, roles commonly conferred to the discrete agencies of utopian wanderer and guide. These separate functions may be performed in narratives of metamorphosis by the former socio-sexual individuality as _cicerone_ to the modified self (or _vice versa_), a narrative approach that presupposes a split in (or blending of) homodiegetic narrative identities and/or focalization.

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[11] The theme of gender-role reversal as such has been used earlier, of course, most often in novels presenting a variety of juxtaposed alternate worlds, as for instance in Denton Cridge (1870).

Each of the four East German short stories addressing the sex change topos, Günter de Bruyn's "Geschlechtertausch" (1973), Christa Wolf's "Selbstversuch" (1973), Irmtraut Morgner's "Gute Botschaft der Valeska in 73 Strophen" (1974), and Sarah Kirsch's "Blitz aus heiterm Himmel" (1975), makes use of these options for its own feminist ends. In the context of utopian _persuasio_ in narrative framing, however, the particular choices made in these matters are largely irrelevant. As satires that explore the _status quo_ through a heuristically altered personal consciousness and which neither explicitly nor implicitly project a valued _mundus alter_, narratives of sexual metamorphosis are located at the very margins of our feminist SF utopian territory, and require _sui generis_ little or no utopian "decorum."

New Wave 1975 to 1987:[12] When taking fictional mediation as a measure, the advent of truly modern feminist SF utopianism can be dated from the publication of Françoise D'Eaubonne's *Le Satellite de l'amande* in 1975.[13] From this year onward, feminist utopian worlds are no longer a matter of men's reverie, no longer submitted to male approbation, and male voyageurs lose the privilege of unconditional access to them. In fact, male agency is now often depicted as encroachment on, not scrutiny of, women's territory, and it is male action (or mere presence) in frame narratives that requires palliation and explication. Female dreams or journeys and feminist alternate universes instead are placed, as it were, resolutely into narrative space, and apology or justification is nowhere to be found.

D'Eaubonne's *Le Satellite* dispatches five *ouranautes* from a future gynocentric culture exclusively populated by women on a perilous space/time expedition to investigate the planet X, the unique satellite of the stellar constellation Almond. Spiked with signals of irony, the narrative gradually reveals the planet's true object status as male body and thus opens the stage for an inquiry into male violence, phallocentric myth, and patriarchal history at times akin to Louky Bersianik's in L'Euguélionne (1976), already introduced in our opening chapter. In both novels, the travel topos is not only engaged as a metaphorical invitation to (re)inspect male territory, but also to consider feminist analysis--a plane of interrogation that is wholly new to texts in the genre.

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[12] It should be noted that our use of the term "New Wave" for feminist publications from 1975 onward is somewhat idiosyncratic; "New Wave" is normally in SF criticism taken to pertain to the writers ca. 1961 to 1975.

[13] Kirsch's "Blitz aus heiterm Himmel," also published in 1975, has been relegated to the previous section for obvious reasons.

Suzy McKee Charnas makes comparable, although somewhat more literal use of the topos of female journey for her Motherlines (1978). This adventure-cum-utopia narrative depicts its heroine Alldera's escape from the barbaric patriarchy Holdfast, a violent culture that entirely enslaves women ("fems"). Intending to join the "free fems," a legendary society of women escapees, Alldera instead finds refuge with the Motherline Tribes. Here, the woman commences a process of inquiry into the diverse models of all-female existence now within her scope. As Keinhorst (1985) has asserted:

> Wechselnde Schauplätze und Gruppen von Frauen oder Einzelpersonen repräsentieren [in Motherlines] verschiedene Alternativen reiner Frauengesellschaften, zum Beispiel die "Free Fems" mit ihrer verinnerlichten patriarchalen Hierarchie und Objektifizierung von Frauen als "pets", die sie aus dem "Holdfast" mitgenommen haben, die "Riding Women" der "motherlines", die wohl eher das feministisch-separatistische Ideal eines Kollektivs gleichberechtigter Individuen veranschaulichen, oder

> die Heilerin Fedaka, die allein durch die Steppe wandert und keine Gruppenzugehörigkeit wünscht. (128)

Like Le Satellite and L'Euguélionne, Motherlines hence stages a fictional paradigm of "metafeminist disputation," and grants mediating agency--whether as eutopia-builder, wilful questor, or guide--to women only.

Somewhat affiliated to this group of texts is also incape Künkel's auf der reise nach avalun (1982), a dreamscape utopia centring on avalun [sic!], an eutopian island of women met with half inadvertently, half deliberately by the questor Jane through magic (female) intervention ("im traume war sie der fee begegnet ... im traum hatte sie das gefühl, die bedeutung des augenblicks zu wissen ... später ... entschloß sich jane, die fee zu suchen" [9]). Here too, a collective female/feminist addressee is summoned: "lauf los, eile wie ich nach leben zu suchen. es ist später, als du denkst. eile fort, die schwestern warten, noch ist sie bewohnt, noch ist die insel da" (8). As in D'Eaubonne's, Bersianik's, and Charnas's texts, this narrative's impetus of utopian persuasio is directed toward inspiring the (feminist) reader to join in,[14] not merely to tolerate the feminist utopian venture, and presumes an amicable (or at least interested), not a hostile reception.

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[14] Rosinsky (1985) passim deems this typical of all works of modern feminist "speculative" fiction.

Not necessarily so in Joanna Russ's The Female Man (1975) and Marge Piercy's Woman on the Edge of Time (1976), two utopias that have been extensively discussed elsewhere.[15] In both works, woman protagonists are led by female cicerone characters to approach alternate worlds, an androgynous eutopia in Piercy's, multiple dystopian as well as one eutopian state in Russ's text. While Russ explicitly identifies all her pseudo-actual and estranged cosmoi as universes determined by choice (cf. 7), thus associating them with the realm of thought experiments, the ontology of Piercy's positive mundus alter is left suspended between space travel and delusion, "reality" and insanity.

Both novels literalize the fluctuations of female consciousness and imagination in their heroine and guide figures' frequent transitions from one--pseudo-authentic or removed--dominion to another, especially so in Russ's texts that introduces the whole gamut of classical utopian plots (including a male travelogue en miniature (5-6; which arouses the eutopian response: "'Hypnotize him and send him back'" [6]).

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[15] The best in-depth interpretations of The Female Man and Woman on the Edge of Time, which belong to the standard sample focused upon by critics, are found in Rosinsky 1984, 67-78 (Russ); and 90-103 (Piercy). See also Keinhorst 1985, 127 ff. (Russ); and 89 ff. (Piercy).

Like D'Eaubonne, Bersianik, Charnas, and Künkel, Russ and Piercy also bestow the principal utopian roles (or chiefly so, as in _Woman on the Edge of Time_) on women. More than the former works, however, they inscribe into their own utopian narration the patriarchal _status quo_'s potential animosity toward their feminist ventures: implicitly, in the brutal hospitalization of Piercy's "deranged" and finally lobotomized protagonist; or explicitly, in Russ's metanarrative address to its future critics:

> We would gladly have listened to her (they said) _if only she had spoken like a lady_. But they are liars and the truth is not in them.
> Shrill ... vituperative ... no concern for the future of society ... maunderings of antiquated feminism ... selfish femlib ... needs a good lay ... this shapeless book ... of course a calm and objective analysis is beyond ... twisted, neurotic ...some truth buried in a largely hysterical ... of very limited interest, I should ... another tract for the trash can ... (140-1)

This use of mediating commentary in _Woman on the Edge of Time_ and _The Female Man_, directed as it is toward a non-feminist audience, undoubtedly sets these novels apart from the four works discussed before. It would be a mistake, however, to align these texts' mediatory designs with the more apologetic utopian _persuasio_ of earlier periods, as their irony operates to neutralize and ridicule rather than pacify malevolent reception, and is more attack than defensive justification.

Marion Zimmer Bradley's The Ruins of Isis (1978) and Daniela Piegai's "Le sentinelle dell'entropia" (1985) stand at the crossroads between female and male frame agency in the New Wave era. Piegai's short story revolves around an aging soldiers' harlot of the year 1000, and her forced encounter with four male entropy guards from a future culture assigned to neutralize thought and thereby control entropy. The intended brainwashing is frustrated by the prostitute's strong intellectual presence and determination (the narrative reverberates with allusions to sorcery and witchhunt), three of the sentinelle in turn losing their psychological balance, and one being noviced (rejuvenated, as the harlot herself) into a pastoral alternate future in the Medieval past. "Le sentinelle" hence internalizes its positive utopian vision into the personage of the enchantress/whore, essence of women's most powerful cultural heritage as well as of the most harassed and loathed female condition under patriarchy. Mediatory agency, however, remains split between the harlot as narrator and final active guide, and the male guards as actively journeying intruders.

An analogous constellation is created by Zimmer Bradley's in her The Ruins of Isis, satirically presenting a mundus inversus, an experimental matriarchy on the planet

Isis, through arbitration of a husband/wife team of scientists, emissaries of an "enlightened" patriarchal planet. The confrontation of representatives of the two equally despotic cultures (the text employs the woman scientist Cendri's autodiegetic narration and frequent Socratic dialogues), launches an irreversible and mutually beneficial process of transformation. Although the victims of both systems gain here (the increase in self-confidence of patriarchal Cendri through contact with matriarchy is mirrored in the Isis men's augmented poise through acquaintance with her spouse), access to mediation for both sexes is nevertheless asymmetrical. Where her husband incarnates power, Cendri embodies suppression; where he is converted, she is liberated. In the context of an utopia that repudiates domination of whatever kind, Cendri's perspective is hence, unlike her husband's, reliable.

The old topos of male travel also recurs and is variously restated in six other New Wave utopias of our collection, Mary Staton's From the Legend of Biel (1975), James Tiptree Jr.'s (Alice Sheldon) "Houston, Houston, Do You Read?" (1976), Gilda Musa's Esperimento donna (1979), Ulla Hagenau's Schöne verkehrte Welt oder die Zeitmaschine meiner Urgroßmutter (1980), and Bärbel Gudelius's "Die Grenze" (1986). Among these texts, Staton's and Hagenau's are most closely related to some works of the transition years, both depicting (relatively) successful quests for male selfhood.

As Le Guin's and Bryant's utopias before her, Staton's neo-Jungian From the Legend of Biel elaborates on the theme of man's inner pilgrimage toward individual wholeness through integration of repressed "feminine" elements into his psyche.[16] Her narrative progresses from the primary protagonist Howard Scott's arrival on the planet MC6; to his audio-visual experience of a central female quest story, alien humanoid Biel's birth in the "Hall of One Thousand Chambers" (73)[17] and (female-mentored) journey of self-discovery on MC6. The legendary story of Biel, occupying more than two thirds of Staton's text and centrally addressing gender, in turn encloses the account of two secondary protagonists' (female Logana's and male Nyz-Ragaan's) failure to overcome the enclosure of their gender identities. The novel finally returns to its external space-travel story, and ends inconclusively with Scott's destruction by his fellow astronauts in an atomic explosion of MC6, or his survival through the alien culture's intervention; the individual quest is hence here also projected onto a collective plane.

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[16] Yet another of the silently canonized feminist utopias, this work has also been extensively discussed by Rosinsky (1984, 45-62) and others.

[17] An allusion to Joseph Campbell's famous 1949 study of the quest motif in Western literature, The Hero with a Thousand Faces (1970).

Literally, the personal success of Scott's spiritual venture is premised on his endorsement of Biel's paradigmatic attainment of unity, and the rejection of Logana's and Nyz-Ragaan's equally paradigmatic failures in this quest. On a figurative level, the compository arrangement of Staton's novel which proceeds in concentric circles traversed by narrative time, is meant to mirror the successive stages of Scott's rebirth (to speak in Jungian terms), crucially determined by his transcendence of gender:

> Inside, beneath the stillness, he learns the other side of himself. The familiar is distant and meaningless. Perspective has been reversed. He dreams of the dreamer dreaming of the dreamer dreaming the dream. He is concentric and simultaneous selves, and none of it is a dream. (8)

As The Left Hand of Darkness and The Kin of Ata, From the Legend of Biel hence portrays man's probing into, and inner acceptance of feminist territory (here: feminist androgyny) not only as desideratum, but as imperative for (male) spiritual health.

Likewise in Ulla Hagenau's Schöne verkehrte Welt oder die Zeitmaschine meiner Urgroßmutter (1980), the story of an unnamed protagonist's "Reise ins erweiterte Bewußtsein" (15) undertaken in a replica of H.G. Wells's time machine.

This contraption, constructed by his feminist great-grandmother, literally and figuratively places the hero-Everyman (and narrator) on the couch ("merkwürdige Chaiselongue" [31]) to face the figments of his own misogynist imagination and fear. In this state he enters a matriarchy much like Zimmer Bradley's in The Ruins of Isis, the image of his dread of female emancipation-cum-domination. In his newly reversed role, the narrator is now coerced to gain first-hand experience of oppression, his female ancestor's machine thus achieving its potential "daß man mit ein wenig Manipulation der halben Menschheit--der männlichen--einen Spiegel vorhalten könnte, dessen Bild sie erschrecken und zu anderem Handeln bestimmen müßte" (18). The consciousness traveller's trip to dystopia culminates in a fantasy literalizing his castration anxieties, from which he wakes up to hear from his old uncle Karl (epitome of emancipated manhood): "In dir steckte wohl doch ein größerer Patriarch, als man auf den ersten Blick erkennen konnte" (210).

The conversion of this protagonist, although not complete, is nevertheless portrayed as in process, initiation of a "Kette von Gedanken ... [und] Assoziationen ..., die mein bisheriges Leben unentrinnbar beeinflussen und in Frage stellen sollten" (9). The novel's explicit commentary on its choice of male frame agency ("Die maskuline Form ist hier nicht aus Nachlässigkeit gewählt, sondern in voller Absicht. Denn nur von männlicher Seite erwarte ich Zweifel an meinem Bericht" [11]), paradoxically vented--in the initial frame to the (analeptically rendered) male-fantasy dystopia--through the still dubious voice of the half-reformed frame agent himself, attains hence quasi-plausibility mixed with a good measure of irony. Metanarrative commentary in Hagenau's text thus mocks, as in Russ's The Female Man, potentially hostile male reception, concurrently challenging the novel's own mediatory strategy assigned to a man still plagued by his fears.

A further modern mutation of the topos of man's journey in our genre appears in Bärbel Gudelius's "Die Grenze" (1986), where male passage to the mundus alter is clearly marked as infringement ("Sie geben also zu ... daß Sie mutwillig in fremdes Gebiet eingedrungen sind? ... Es ist immer wieder dasselbe" [48]), and where traditional Socratic dialogue (the traveller queries the utopians) is displaced by its obverse. Justus Horstmann, the trespasser, is the one to yield to interrogation in this land beyond the border, and is lastly, though amended, thrown out. James Tiptree Jr.'s[18] "Houston, Houston, Do

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[18] James Tiptree Jr. alias Alice Sheldon is, with incape Künkel (whose actual name is unknown to us), the only among our modern feminist SF utopists to veil their

You Read?" (1976) goes one step further: patriarchal men are seen here (by women of a future eutopian culture premised on survival) unfit to ingress the alternate order at all;[19] and in Gilda Musa's Esperimento donna (1979), conversion of the leading male agents clearly fails, their visit to an Edenic planet (and attempted "restoration" of one of its women) ending in disaster.

Analogously to Bryant's, the afore-treated utopias attribute potentially therapeutic functions to feminism, effected, if at all, in a male conversion through female guidance; until this exemplary restoration to a gender-neutral realm has taken place, male mediation remains clearly unreliable and unsanctioned. Hagenau's novel, moreover, does not grant unabridged prestige to the male neophyte's perspective, and scoffs, as Morgner's Die wundersamen Reisen (1972) did earlier, at the male travelogue as mediatory form itself. The topos of man's utopian voyage for persuasio in feminist SF utopianism has thus undergone a remarkable change indeed. Once bid to enhance a text's authority, men are now summoned (at best) for cure. As exempla of patriarchy's ailments, incarnations of the most alienated personal state, men are

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authorial identity.

[19] See Keinhorst (1985), 130, for an analysis of Tiptree's short story.

depicted in New Wave texts to evoke compassion, not deference, and are submitted to, rather than presented with, the feminist utopian message.

Five works of the 1980s remain to be mentioned in closing, Doris Lessing's The Marriages between Zones Three, Four, and Five (1980), Margaret Atwood's The Handmaid's Tale (1985), Ursula Le Guin's Always Coming Home (1985), and Suzette Haden Elgin's Native Tongue (1984) and The Judas Rose (1987), all presenting their utopian visions through quasi-neutral, authoritative agency--a representative of the community of "chroniclers and songmakers" (11) in Lessing, of the community of editors in Haden Elgin's novels, and of scientists in Atwood and Le Guin. On the ontological scale, these mediatory modes afford the narrated alternate worlds a maximum degree of fictional reality. This effect is especially strong in Le Guin's story of the Valley People Kesh that emulates, in compository pattern as well as content, ethnographic study in all its details (there are: an introduction by her "archaeologist of the future," maps, kinship diagrams, poems, plays, a phonetic chart, a 521-word Kesh-English dictionary, recipes, 102 drawings by an archaeological illustrator, and a cassette of poetry and music boxed with the book).[20]

It is obviously intended by Le Guin that her ethnographic approach not only be pseudo-authentic, but also quasi-genderless. Le Guin's perhaps ill-fated approach is in fact (among other things) caustically parodied and thus satirically repudiated in Atwood's dystopia, whose mediating conference proceedings, the "Historical Notes on The Handmaid's Tale" (311 ff.), are appended post narratio to her main text.[21] Lessing does not go quite as far as either, affiliating her (male) mediator instead with the apatriarchal realm of her fiction, Zone Three ("What was being said and sung in the camps and barracks of Zone Four [the patriarchal domain] we do not choose to record" [11]). As her storyteller Lusik declares: "It is not that we are mealy-mouthed. Rather that every chronicle has its appropriate tone" (11). And Haden Elgin finally identifies her fictionalized woman editor as an authoritative member of the very seditious female community her novels call up.

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[20] Le Guin's Always Coming Home offers most of the information about Kesh culture in a lengthy appendix ("The Back of the Book," 409-523), a compositional arrangement that somewhat reminds of Mears's Mercia (1893) in which the presentation of some general fictional facts (here in a prologue) is likewise separated from the story itself. Mears's work has already been commented upon in Part B, Section 1 above.

[21] For a more detailed analysis of the overall implications of Atwood's mediatory strategy in The Handmaid's Tale see Chapter VI, Part A (Section 2: "History").

In retrospect, some evolutionary lines in feminist SF utopianism's use of frame topoi clearly stand out. Typical mediatory choices of the early period (1820 -1945) are the female dream (Chernyshevsky, Denton Cridge), male dream-conversion (Griffith, Griffiths) and male travel-conversion (Moore, Ilgenfritz Jones/Merchant, Gilman's three texts). Purposeful (Frölich) or involuntary female travel (Lane) are as rare as female epistolary authorship (Voigt); and von Suttner's (male lectures), and Mears's mediatory schemes (quasi-frameless prologue) remain exceptional. Women's frame agency is diffident and/or heavily justified, male conversion to utopian values invariably accomplished.

In the transition years (1946 - 1975), feminist utopists continue to employ the topos of female involuntary travel (Short); yet, in the new "decorum" of utopian persuasio, women's agency itself no longer warrants apology. Now dominant is the topos of male dream/travel as (successful) conversion-cum-restoration (Sturgeon, Le Guin, Bryant), satirized in Morgner and to some extent in the narratives of sexual metamorphosis (de Bruyn, Wolf, Morgner, Kirsch).

This theme still characteristically recurs in New Wave (1975 - 1987) works (Staton, Tiptree, Zimmer Bradley, Musa, Hagenau, Piegai, Gudelius). Man's paradigmatic renewal is now, however, not always thought possible or persuasive (Tiptree, Musa, and to some extent Hagenau), and male access to the utopian realm remains (therefore) at times restricted (Tiptree, Gudelius). Unprecedented prominence in New Wave texts gains the topos of female purposeful dream/hallucination/travel (D'Eaubonne, Russ, Piercy, Bersianik, Charnas, Künkel), often involving a novel dimension of metafeminist reflection also present in Lessing (male feminist chronicle), Atwood (parody of historical conference proceedings) and, less so, in Le Guin (pseudo-ethnography). Woman's editorial assertiveness, briefly staged by Haden Elgin (1984 and 1987), inscribes a first favourable instance of female reception into the utopian discourse itself.

Here, then, we witness the current finale of an evolution advancing from women's apologetic persuasion of intellectual man; to female assured (even Messianic) redemption or dismissal of the male; to a plane of women's (feminist) debate lacking (non-feminist) man at all--in short: from more reserved to assertive mediatory stances, and thus from relative absence of narrative control to full fictional powers. Women's mediatory role in feminist SF utopianism has thus finally come into its own right.

C. Narration and Gender

Feminist SF utopianism's gradual movement toward nominating women agents for the focal roles arbitrating its alternate worlds, a development traced in the foregoing section, is paralleled by a steady gain of female puissance in this genre's use of narrative modes over time, the subject of inquiry here. Before turning to a diachronic survey of this compository aspect in our collection of texts, let us briefly ponder the rudimentary patterns of narrative voice characteristic for utopianism in general, and consider their relation to narrative authenticity as well as gender.

1. Utopian Narration, Textual Authority, and Gender

According to its genre-specific aims of rhetorical persuasio, the simplest utopian work (that is: the prototypical nineteenth-century utopia) provides a textinternal paradigm of successful conversion to its inherent ideals, and will choose to convey this exemplum through a reliable, authoritative voice. Preferred narrative forms to this end are first of all the straightforward--non-contradictory, not ironized, etc.--omniscient third person (anonymous external heterodiegetic) narration which carries *eo ipso* authentication authority (cf. Doležel 1980, 18); or a witness-narrator's retrospective account of her/his sojourn in the alternate realm (external, homodiegetic narration) which bears the rhetorical prestige of reporting from direct personal, but past and thus assimilated experience. In both cases, for reliability to be established, the judgements of the narrators must conform to the generally implied eutopian or dystopian textual values.

Less often, standard utopias employ first person narrators who articulate their confrontation with the *mundus alter* as it unfolds (internal and homodiegetic narration); this voice may in some dystopian texts be reliable, or acquire credibility during the process of eutopian transformation (or rejection of dystopian norms).[22] It is important to underline that, in eutopianism, narration of this latter variety is initially always unreliable, as the internal homodiegetic narrator-protagonist--like the narrator's intradiegetic past self in external homodiegetic narration--has yet to attain good utopian standing through major part of her/his utterance. Overall ideological (and in some measure perceptual) narrative control can hence, in eutopianism, only be attributed to heterodiegetic and to external homodiegetic narrators, and/or to the cicerone figures of the narrated world, whereas these textual functions may in dystopianism also be fulfilled by internal homodiegetic narrators or non-narrating outsider characters.

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[22] For a more detailed discussion of narrative forms in utopianism, see Pfister and Lindner 1982, 20-27.

In subjectivized modes, in our case mainly external and internal homodiegetic voices, a further essential prerequisite for reliability is, of course, the narrator's personal integrity and trustworthiness, attributes that must be conjured up in the narrative process itself. In Doležel's (1980) diction: "We can say, somewhat metaphorically, that the [personalized] narrator has to earn his authentication authority" (18), and it is precisely here that questions of sexual identity and gender protocol begin to matter. As we shall see below, the particular sexual affiliation projected on narrative subjects may give rise in feminist SF utopianism to sundry metanarrative commentary meant--according to period-specific notions of verisimilitude and of the sexes' intrinsic narrative credentials--to establish and maintain narrative authority in excess of the subjective forms' inherent requirements.

2. Narrative Voices: Diachronic Survey

Let us now substantiate our foregoing observations, and document the general diachronic trends in the use of particular narrative forms manifest in our collection of utopian texts during the three phases posited in Part B of this chapter.

Early Texts: 1820 to 1945 The gender-neutral form of impersonal external heterodiegetic narration is employed in one third of the works of the early era (five of fifteen).[23] Feminist SF utopias using this mode evidently negotiate gender perspective through the consciousness or "utopian" focalization of their main protagonist(s) alone. It is, in other words, the protagonists' outlook toward the narrated utopian world the reader is presented with (via the narrator's focalization), and we may tally here that in this early epoch male utopian focalizers outnumber females by four to one.

Among works using personal narrative voices, six texts engage male speakers who are either in external homodiegetic,[24] or internal homodiegetic relation[25] to the story they narrate. The remaining four early texts use female external homodiegetic narrators for presenting the narrated alternate world.[26] The preponderance of male narrative mediation in early works of our genre is already plain in these few figures.

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[23] Griffith, "Three Hundred Years Hence" (1836); Chernyshevsky, What Is to Be Done? (1863); Mears, Mercia (1893); Griffiths, Three Worlds (1922); and Burdekin, Swastika Night (1937).

Further accents are added to this picture by the unfailing reliability of the heterodiegetic and male external homodiegetic narrative voices at this time, and the infallible authority gained, in the course of their discursive ventures, by male internal homodiegetic narrators. No trace of irony--or any other indicators of unreliability--are found in third person works rendering men's perspective on feminist utopia; and male first person narrators are granted full credibility in retrospective, or increasing trustworthiness in simultaneous first person texts. In short: male voices and visions are awarded the full narrative authority available.

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[24] Von Suttner, Das Maschinenzeitalter (1889); Moore, Al-Modad (1892); Ilgenfritz Jones/Merchant, Unveiling A Parallel (1893); Perkins Gilman, Herland (1916a).

[25] Perkins Gilman, Moving the Mountain (1911); and "With Her in Ourland (1916b).

[26] Frölich, Virginia (1820); Denton Cridge, Man's Rights (1870); Bradley Lane, Mizora (1880/81); and Voigt, Anno Domini 2000 (1909); Frölich's and Voigt's monologic epistolary utopias, and Cridge's serial narration of dreams verge on internal homodiegetic narration as they relate the represented events shortly after their occurrence.

Not often so in female subjective narration. Of the four utopias opting for this approach, already less than one third of all works published in this era, only Frölich's Enlightenment novel Virginia (1820) is truly confident in narrative terms, all other texts thematizing in some way or other the limitations of the female utopian voice. Annie Denton Cridge's ironic narrator--the author's namesake and second self--in Man's Rights (1870) voices the constraints on female authorship and (hence) story-telling exacted by household duties and notions of proper demeanour. The views of Annie's spouse on the fitting milieu for her writing, as much as his breakfast wishes, interfere constantly with the narrative process:

> It is midnight: I have just awakened from my dream, and risen to pen it down, lest in the morning I should find my memory treacherous. My good husband has protested against writing by gas-light, and very gravely given his opinion on midnight writing; and--ah, well! he is sound asleep now, I see; and so at once to my dream. (12)

Indeed, it is for his breakfast's sake that the narrator's husband persists to awake her from utopian dreaming ("'Annie, Annie!' he said: 'awake, Annie! that new girl of yours is good for nothing. You will have to rise and attend to her, else I shall have no breakfast'" [12]) until Annie, after some expedient lessons in role-reversed dystopia, finally avows: "I have attended lectures on Man's Rights [sic!], and Man's Rights Conventions; all of which I must write down at once, even if my husband has to go without his breakfast" (21). Regardless of the rather docile goodhumouredness with which every-day impediments to female narration are brushed away here, this text itself is hence quite literally an illustration of "the impossible ... achieved" (41).

Less jocose and decidedly more apologetic is Bradley Lane's metanarrative commentary in Mizora (1880/81). As was already evident in its remarkably humble apology for female mediatory agency (see Part B), this text can indeed be seen as the epitome of early feminist utopianism's problematic relation with women's narrative authority. It present an especially lengthy and self-effacing version of the customary stylistic preamble to pseudo-authentic utopian travelogue:

> Having little knowledge of rhetorical art, and possessing but a limited imagination, it is only a strong sense of the duty I owe to Science and the progressive minds of the age, that induces me to come before the public in the character of an author. True, I have only a simple narration of facts to deal with, and am, therefore, not expected to present artistic effects, and poetical imagery ... (7; and so on for further two pages)

In addition, Mizora's external homodiegetic narrator Vera (by rights of its form a relatively reputable utopian voice) also promptly addresses period-specific notions of female deficiency as regards genuine narrative credentials:

> It is my desire not to make this story a *personal* matter; and for that unavoidable prominence which is given one's own identity in relating personal experiences, an *indulgence is craved* from whomsoever may peruse these pages. ... The *tongue of woman* has long been celebrated as an *unruly member*, and perhaps, in some domestic affairs of life, it has been *unnecessarily active*; yet no one who gives this narrative a perusal, can justly deny that it was the primal cause of the grandest discovery of the age. (8, emphasis added)

The contemporary norms this metanarrative commentary on gender implies, and of course aspires to overcome--all the old jibes concerning women's talkativeness--, project women's narration as *eo ipso* trivial and unreliable, and special effort has to be made here to establish this voice's narrative authority. Female narration in Bradley Lane's novel hence readily supplies yet another instance of the particular variant of *Rechtfertigungszwang* that is a distinctive attribute of the early feminist utopian enterprise as compared to the literary utopian mainstream.

Voigt's epistolary *Anno domini 2000* (1909) merely adds to the stock of devices intended to compensate for the surmised inadequacy of women's narrative voices. As indicated earlier, Voigt's female letter writer's discourse encompassing the year 2000 is introduced, and hence authorized, by a male epistolary voice, an astonishing compositional measure--thought still indispensable even for female discourse originating from a future eutopian cosmos. In this early era of feminist SF utopianism, male narrators (and focalizers) hence enjoy the benefits of categorical command and plausibility, whereas women's narrative voices generally take care to emphasize their own weakness in advance of their utopian message. This self-deprecation might be expected to win the sympathy of a masculine audience, or at the very least avoid arousing its hostility.

Years of Transition: World War II to 1974 In the interim period, the gender-neutral form of impersonal extra- and heterodiegetic narration is employed in little less than half of the works published (six of thirteen);[27] The distribution of what we have loosely termed "utopian" focalization is about equal among the sexes in these transition works, and subjective third person narration remains reliable without exception. A peculiar form of personified external heterodiegetic narration is used in Wittig's by now classic Les Guérillères (1969), suggesting female collectivity in a formulaic present tense voice ("Elles disent ...," "Elles parlent ensemble ...," "Elles excitent de leurs rires et de leurs cris") that displaces the customary epic preterite. Chapter titles like "VASA FABIENNE BELISSUNU NEBKA MAUD ARÉTÉ MAAT ATALANTE" (119) underscore the effect of this women-only narrative mode by emphasizing its unified and global nature.

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[27] Short, A Visitor from Venus (1949); Sturgeon, Venus Plus X (1960); Musa, "Terrestrizzazione" (1964); Morgner, "Gute Botschaft der Valeska in 73 Strophen" (1974); Kirsch, "Blitz aus heiterm Himmel" (1975); and Musa, Giungla domestica (1975).

Kaleidoscopic narrative forms start to surface in the post-World War II years, first used by Chetwynd in Future Imperfect (1946), a novel made up mainly of the direct dialogue and interior monologue of two female voices and a male one, all internal and homodiegetic. As we shall see below, similar arrangements will re-appear in a more expanded fashion in many texts of the 1970s and 1980s.

Male narrators are used in less than a quarter of works in this era (three): of the external homodiegetic kind in Morgner's utopian tale in Die wundersamen Reisen Gustavs des Weltfahrers (1972); mainly internal homodiegetic in Bryant, The Kin of Ata Are Waiting for You (1971); and a mixture of male external homodiegetic and double-gendered internal homodiegetic discourse (interspersed with sporadic impersonal third person passages) in Le Guin's The Left Hand of Darkness (1969). Not only has male narration become scarcer in feminist SF utopianism of the transition years, but its textual station has also markedly deteriorated. In Morgner's satire, the narrator Gustav's utopian tale is ironized by context (cf. Part B), as well as in direct metanarrative marginalia by Gustav's fictional granddaughter, the authorial voice enclosing the male articulation. "Mein Großvater war ein Patriarch schlimmster Sorte, dessen extreme Haltungen gegenüber Frauen extreme Gegenhaltungen herausforderten. Selbstverständlich Verstiegenheiten" (75), comments this female voice in a footnote annotating Gustav's abstruse depiction of men's lot in Amazonia.[28] Or, upon the narrator's account of the "happy" existence led by his wife Klara (a recital which, as will be remembered, sufficiently blinds the Amazons with tears to bring about Gustav's escape), another marginal gloss sarcastically informs:

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> Beispielsweise auf Familienfeiern gesanglich gefaßten Wunschäußerungen des Inhalts, noch mal jung sein zu wollen, pflegte meine Großmutter Klara zu erwidern: "Um Gottes willen, das möcht ich nicht noch mal durchmachen." (87)

Although Gustav the yarn-spinner is viewed through a "granddaughter's" congenial lens and hence not rendered altogether unsympathetic, reliability in matters of feminist utopia is certainly not this narrator's forte.

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[28] Here and elsewhere, Morgner's marginal metanarrative commentary extends beyond qualifying the immediate male utopian narration, to address patriarchal conditions in general.

Bryant's anonymous male narrator in The Kin of Ata fares worse than that. In the initial pages of this novel, Bryant devises a male self-presentation that evokes the image of a positively insane man. This narrator/character's pathological perception and description of his exploitative human interactions and personal goals (cf. 24-6), epitomized in his quasi-casual murder of a chance sexual partner, replicates in his narration the same contorted frame of patriarchal thought informing the sex-and-crime fiction he authors:

> It didn't feel like murder. It was all unreal, like a scene from one of my books. ... My arm ached because she was heavy, hanging in my grip like a wet doll. ... [It] took me a few minutes to remember her name. (2-3)

Male utterance in this feminist SF utopia, then, is used for expressing the outlook of a warped individual absolutely lacking in human integrity, and the rehabilitation of this voice ("this feeble light" [219]) is accordingly possible only in a final act of self-destruction and hence transcendence of its male (narrative) identity, "like the last letting go in a long series of surrenders" (217). In this case study of the potential for change in an individual typifying the most extreme form of patriarchal pathology, the narrator's progress in human terms, significantly, coincides with a regress in narrative self-assurance. Feminist utopian persuasio here requires that the male speaking subject meekly petition for his (implied) audience's trust not in the opening, but in the very last pages of the narrative:

> Do not judge these words by the man who writes them. Listen, not to my words, but to the echo they evoke in you ... And think that if I, a murderer whose murders were the least of his crimes, if a man like me could find himself in Ata and could re-learn the dream, and further, could glimpse for a moment the reality behind the dream ... then how much easier it might be for you. (220)

The loss of men's textual authority is not quite as drastic in Le Guin's Left Hand of Darkness, a novel predominantly negotiated through the retrospective (external homodiegetic) reports of Genli Ai, male envoy to the Gethen/Winter planet and the synchronous (internal homodiegetic) voice of the ambi-sexual Estraven, high official in the culture Genli Ai explores.[29] Although the emissary's exposure to Gethenian sexuality[30] (and hence, in this essentialist text, civilization at large) shakes him to the core of his gender identity, he retains or rather regains full textual control as reliable global storyteller. Indeed, the diverse voices invoked in The Left Hand of Darkness, including Estraven's gender-free, but not sexless narration, are ultimately all assimilated into this figure's Olympian retrospective narration:

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[29] It should be mentioned here that the novel develops also through other narrative modes: official reports allegedly written by several previous envoys, tape-recorded legends and myths of varied Gethenian origin, and diary fragments. Genli Ai's and Estraven's remain the cardinal voices, however.

[30] The alternate sexuality posited in Le Guin's text is characterized by latent female/male physiological potential activated in "kenner," a cyclically recurring state of sexual responsiveness during which Gethenian individuals may gain (but not deliberately assume) the functions of either sex; hence, "the mother of several

> I'll make my report as if I told a story, for I was taught as a child on my homeworld that Truth is a matter of the imagination ... The story is not all mine, nor told by me alone. Indeed I am not sure whose story it is; you can judge better. But it is all one, and if at moments the facts seem to alter with an altered voice, why then you can choose the fact you like best; yet none of them are false, and it is all one story. (1-2)

Although the intended textual (gender) pluralism is hence to some extent re-neutralized in the novel's overall compository make-up, the sway of Genli Ai's male discursive venture into utopian regions is nonetheless significantly more restricted than that of male narrators in early feminist SF utopianism.

Female subjective narration is still remarkably rare in works of the transition years. Arguably it is even altogether absent from feminist SF utopianism at this time,

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children may be the father of several more" (introductory page, n.n.).

as the two (of thirteen) texts now opting for this mediatory avenue--de Bruyn's "Geschlechtertausch" (1973), and Wolf's "Selbstversuch" (1973)--are narratives of sexual metamorphosis and thus stationed at the periphery of our generic field. Wolf's ironic text is mediated through the retrospective, autodiegetic voice of a woman scientist experimentally transfigured in a laboratory setting by an injection of the drug "Petersein masculinum 199"--and, upon her insistence, finally restored to femaleness through administration of the counter-drug. The disorienting socio-sexual experience of the narrator/protagonist is rendered through (local) focalization initially suspended, as it were, in a neuter realm ("Was ich auch in mich hineinfragte--niemand antwortete mir. Die Frau in mir, die ich dringlich suchte, war verschwunden. Der Mann noch nicht da" [90]). Later, "mute" zones of narrative time mark the scientist's perturbing loss of identity during the passage from femaleness to maleness:

> Sie dachte, es stünde mir frei, zu reden oder zu schweigen. Sie konnte sich die Stille nicht vorstellen, die in mir herrschte. Keiner kann sich diese Stille vorstellen. Wissen Sie, was "Person" heißt? Maske. Rolle. Wirkliches Selbst. Die Sprache, scheint mir nach alledem, ist wohl an wenigstens einen dieser drei Zustände gebunden. Daß sie mir alle abhanden gekommen waren, mußte soviel bedeuten wie totales Schweigen. Über niemanden läßt sich nichts aufschreiben. Dies erklärt die Drei-Tage-Lücke in meinem Bericht. (94)

The overall external homodiegetic narration of this work, however, remains unaffected by its speaking subject's sexual metamorphosis: it is that of the woman-again scientist--an utterly unabashed female voice, as would be expected in a publication of the 1970s:

> Der Vor-Wände und Rückhalte müde, bediene ich mich lieber der unverblümten Rede, die ein zu wenig genutztes Vorrecht der Frauen ist--eine Erkenntnis am Rande aus der Zeit, da ich Mann war; richtiger: Mann zu werden drohte. (67)

In de Bruyn's "Geschlechtertausch," instead, the transmogrification of the external homodiegetic narrator Karl/Karla--occurring in a flash of barrier-breaking marital bliss simultaneously with his wife Anna's initiation into manhood--remains permanent, as (irony of fictional destiny) Anna-cum-Adam does not desire in the least to return to her previous female condition; the gender-transcending emotional situation on which the sex change was originally premised can therefore not be replicated. De Bruyn's short story thus becomes necessarily (and literally) duplicitous in the sexual ascription of its narrative voice and general focalization, and our association of this text with the female first person form hence merely reflects the homodiegetic gender perspective we consider to be ultimately predominant here.[31]

Overall, the transition years demarcate a period of change for the formerly authoritative male voice in feminist utopian lands, now used more rarely, and portrayed in progressively stronger terms as eo ipso dubious. A complementary tendency toward more assertive female discourse (in itself still scarce), and above all more frequent focalization of the utopian world through female eyes in third person narration, completes the outline of a general diachronic trend now in place that will be further amplified in the years to come.

New Wave: 1975 to 1987 In the New Wave era, the gender-neutral form of impersonal external heterodiegetic narration attains unprecedented popularity. Engaged in circa two thirds of texts (seventeen of twenty-eight),[32] this narrative mode continues to be unconditionally reliable. Remarkably, "utopian" focalization--a narrative task that was fulfilled by male agents in the majority of early works, and about equally shared among the sexes in transition texts--is now predominantly female (thirteen to five).

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[31] By the same token, we consider the other two--external heterodiegetic--narratives of sexual metamorphosis, Morgner's "Gute Botschaft der Valeska in 73 Strophen" (1974) and Kirsch's "Blitz aus heiterm Himmel" (1975), as cases of female and male "utopian" focalization, respectively.

[32] Staton, From the Legend of Biel (1975); Piercy, Woman on the Edge of Time (1976); Delany, Triton (1976); Tiptree Jr., "Houston, Houston, Do You Read?" (1976); Brantenberg, Egalia's Daughters (1977); McKee Charnas, Motherlines (1978); Zimmer Bradley, The Ruins of Isis (1978); Musa, Esperimento donna (1979); Fairbairns, Benefits (1979); Miller Gearhart, The Wanderground (1979); Künkel, Auf der Reise nach Avalun (1982); Chant, When Voiha

The prominence of male subjective narrators instead decreases further: only two of the twenty-eight texts published at this time, Hagenau's Schöne verkehrte Welt (1980) and Lessing's The Marriages between Zones Three, Four, and Five (1980), make use of this form. In both of these works--albeit in different ways--the authority of male (external homodiegetic) discourse remains circumscribed: in Hagenau's text by the incomplete reformation and hence merely partial reliability of the narrator and protagonist,[33] and in Lessing's by the circumstance that her novel's (reliable) storyteller Lusik, chronicler from the apatriarchal zone of her alternate world, represents biological maleness, yet not

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Wakes (1983); Haden Elgin, Native Tongue (1984); Ireland, "Long Shift" (1985); Sargent, The Shore of Women (1986); Gudelius, "Die Grenze" (1986); and Haden Elgin, The Judas Rose (1987).

[33] As we could show in some detail above (cf. Part B, Section 3 of this chapter), Hagenau's anonymous narrator, still subject to a conversion in progress, is depicted to retain throughout the narrative a good part of his phobic fantasies in matters of women's emancipation.

psychological (patriarchal) masculinity. Like Le Guin in The Left Hand of Darkness (and, in our view, with more convincing results), Lessing aims at devising an all-embracing, quasi-genderless voice able to mediate (here: duplicate) female and male perspectives, and includes self-referential narrative commentary to explicate this approach:

> I [Lusik] am not only a Chronicler of Zone Three, or only partially, for I also share in Al.Ith's conditions of being ruler insofar as I can write of her, describe her. I am woman with her (though I am man) as I write of her femaleness--and Dabeeb's. I am Ben Ata when I summon him into my mind and try to make him real. I am ... what I am at the moment ... Describing, we become. (242-43)[34]

Here as elsewhere in contemporary texts, narration constitutes just one more plane on which problems of power, gender identity and the potential for individual becoming are thematized. Lusik's emphatic male voice designed to do justice to all parties concerned in the feminist debate, but nevertheless firmly anchored in the (not problem-free) eutopian women's realm, has thus little in common with the cheerful and imposing masculinity of earlier narrators in the genre considered.

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[34] In Lessing's novel, Al.Ith represents apartiarchal woman, Dabeeb woman under patriarchy, and Ben Ata patriarchal man.

Female narrating subjects, employed in six of the twenty-eight New Wave texts, bear in this modern era as little resemblance to their forerunners as their male counterparts.[35] Women's utopian discourse is now expressly more forceful, spoken by such narrative *personae* as an official recorder responsible to feminist government (D'Eaubonne), an international coordinator for women's affairs (Lautenschlag), a trans-cultural and transcendental traveller (Erlenberger), an infallible female Pope of the year 2014 (Vilar), and an outspoken and worldly-wise harlot of the year 1000 (Piegai)--roles that command respect, even reverence, or manifest autonomy. The absence of metanarrative apology suggests that the female subjective form in New Wave feminist SF utopias is deemed *eo ipso* trustworthy.[36]

Female personal voices are now designed to evoke the immediacy of the narrators' utopian experience. Internal homodiegetic (Lautenschlag, Erlenberger, Vilar, Piegai) and near-simultaneous external homodiegetic modes (Atwood, D'Eaubonne) prevail, the effect of these forms being intensified in Erlenberger's, Vilar's and (parts of) Piegai's texts by the use of the present tense supplanting the customary epic preterite, and in Piegai's and Vilar's narratives furthermore by the centrality of direct speech. Vilar's Antrittsrede is especially poignant in these matters, recording the televised inaugural speech of the American Popess Johanna II.[37] Verisimilitude and humour are added by way of frequent breaks in the unerring female broadcast, for the sake of acknowledging programme-sponsorship ("Unser heutiger [Geldgeber] ist die Versicherungsgesellschaft Marks and Oldfield" [20]) or commercials: "Gentlemen and ladies--bleiben Sie an Ihren Geräten: I'll be right back after this message!" (21). Feminist utopia is thus no longer envisioned as remote, but has arrived on screen in the (implied) audience's livingroom.

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[35] D'Eaubonne, *Le Satellite de l'amande* (1975); Lautenschlag, "Pentagramm" (1980); Erlenberger, *Singende Erde* (1981); Vilar, *Die Antrittsrede der amerikanischen Päbstin* (1984); Atwood, *The Handmaid's Tale* (1985); and Piegai, "Le sentinelle dell'entropia" (1985).

[36] For a detailed discussion of narrative strategy in Atwood's *The Handmaid's Tale* see Chapter VI below.

An atmosphere of spatio-temporal proximity is also created in the remaining three New Wave works: Russ's The Female Man (1975), Bersianik's L'Euguélionne (1976), and Le Guin's Always Coming Home (1985). As Chetwynd's before them, these novels employ kaleidoscopic narration to suggest female collectivity (Russ and Bersianik), or to represent the mixed voices of a community (Le Guin). Russ's utopia is of particular interest in our context, inasmuch as her systematic use of narrative forms serves to establish a complex web of (mainly) female voices graded in global reliability and hence textual command.

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[37] Vilar names her Popess with an explicit historical bow to the legendary first female Pope, Johanna I., as well as an implicit intertextual one to Achim von Arnim's dramatic fragment "Die Päpstin Johanna".

As has been variously noted, "voice constitutes the most pervasive, the most striking single element of Russ's works" (Holt 1982, 485), and thus in The Female Man. In the novel's intricate compository arrangement,[38] female subjective (first and third person) voices predominate, effecting a "systematic actualization ('foregrounding') of the narrator[s]" (Doležel 1973, 11). Within this multiperspectival network, Russ posits a clear correlation between subject matter and narrative voice. Inter alia, she tenders the interlocking stories of her four main protagonists Joanna, Jeannine, Janet, and Jael, through mediatory forms marking these figures' relative position on a scale of fictional assertiveness.[39] Lowest in station, pliant Jeannine is mainly focused upon in interior monologue and--subjective or "rhetorical" (Doležel 1973)--external narration, whereas rebellious Joanna, calmly self-assured Janet and furious Jael are granted autodiegesis, as well as (the latter two) long portions of direct dialogue.

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[38] Russ's text is made up of nine larger sections which are in turn organized into a varying number of miniature chapters (totalling 110)--each of these small and smallest (one sentence) passages presenting at least one change of narrative form. The affinity of this compository technique to cinematic montage has been remarked upon by Holt (1982) 486.

[39] As mentioned earlier, Russ's protagonists inhabit universes determined by choice (cf. 7): Joanna (the "female man"), mimetically closest to the reader, lives in the late 1960s; timorous Jeannine is from an alternate Earth that did not experience WW II and where the Great Depression

Russ's alliance in The Female Man of internal subjective narration with fictional prestige, and of the third person form with demureness, thoroughly displaces the customary ranking of utopian authority to accommodate a narrative value-scheme informed by modern feminism's emphasis on individual experience and subjective self-expression. In exemplary fashion, her work here illustrates not only the new standing gained by women's discourse as such in feminist SF utopianism, but also the novel agenda or "decorum" currently surrounding the feminist narrative venture into alternate worlds, which challenges conceived notions of objectivity-cum-authority in favour of affirming the accuracy and (hence) pertinence of subjectivity. Overall, the history of narration in feminist SF utopianism, then, indeed replicates that development toward ever increasing female puissance, and

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continues until the 1960s; Janet belongs to an eutopian all-female cosmos ("Whileaway"); and Jael resides in a universe where the battle of the sexes has become open warfare. On the various critical opinions in regard to the function of Russ's "cluster protagonist" see Rosinsky (1984) 67.

ever decreasing male influence, which we also observed for other mediatory aspects in the genre.

We can now return to our initial suggestion and conclude that feminist SF utopianism is in fact markedly at variance from the mainstream in respect to its "decorum" (sum total of means) of the utopian rhetorical persuasio; indeed, it follows in these matters a course all of its own. Early feminist utopists evidently endeavoured to enhance their texts' appeal to a male (or male-dominated) audience by inscribing patriarchal gender propriety into their fictions, an undertaking that entailed a definite limitation of woman's access to narrative action, voice, and vision even in their very utopian domain. Current feminist protocol in our genre, obviously presuming a female or feminist audience, requires identical restrictions for man's fictional presence, in a complete volte-face of the strategy heretofore thought persuasive. This period-specific, see-sawing metanarrative Rechtfertigungszwang applying in our genre's unfolding to both sexes represented in fiction, is entirely immaterial in mainstream utopianism. It clearly originates from the unique subject matter of its feminist variant alone.

VI. THEMES

Concluding the critical part of our study, the current chapter offers a thematic survey of our collection of feminist SF utopias. In view of the large number of texts analyzed, a meaningful selection and arrangement of the thematic material had to be arrived at. Methods of data organization adopted in previous studies dealing with a smaller textual corpus, such as Rosinsky's (1984) differentiation between narratives of metamorphosis, heroic quest, and battle of the sexes, or Keinhorst's (1985) grouping of texts according to utopian societal structures (matriarchies, egalitarian models, etc.) were rejected as unsuitable for our purposes. Instead, we have chosen to concentrate on four areas of knowledge that have become literally and metaphorically central to our branch of feminist utopianism over time--science and technology, history, psychology, and linguistics. This broad selective grid through which to sift, as it were, the textual material at hand allows for tracing the genre's global thematic development, a diachronic formation that proceeds, we believe, from a central preoccupation with women in their relation to the material world of objects (Part A: The Exterior; Technology, History) to a progressively stronger interest in travelling the (collective) subject's inner landscape of patriarchy (Part B: The Interior; Psychology, Linguistics), and thus from a more narrowly practical concern with transforming the social universe of substance, to an aspiration at displacing the symbolic as well as the material order.

The main topical sections of the present chapter are organized analogously, each focusing on several paradigmatic utopian designs and providing more cursory information about the remainder of texts in our sample. As far as possible, the chronology of the works determines the sequence of our discussion. Our choice of the particular works that are treated in most detail reflects, on the one hand, the centrality of a certain topos to a given utopian text (history, for example, to Katharine Burdekin's Swastika Night, 1937). On the other hand, we have striven for a balanced representation of the periods and national literatures considered, and mainly given preference to texts that have hitherto found little or no critical attention.

A. The Exterior Dimension: Technology and Society

1. Technology: Woman and Scientific Progress

> "Oh, daughter of the dark ages," said Wauna, sadly, "turn to the benevolent and ever-willing Science. She is the goddess who has led us out of ignorance and superstition; out of degradation and disease, and every other wretchedness that superstitious, degraded humanity has known. She has lifted us above the low and the little, the narrow and mean in human thought and action, and has placed us in a broad, free, independent, noble, useful and grandly happy life." (Bradley Lane 1880-1881, 121)

Today, science and technology[1] are perceived by most feminists (and, as we shall see below, feminist utopists) as structured by male preconceptions, male modes of thought, and serving male interest, in short: as quintessentially patriarchal domains with which women can at best enter into an "uneasy alliance" (Broege 1985, 43). As our introductory citation from Bradley Lane's Mizora illustrates, the role to be played by scientific enquiry for women's lives looked considerably different when viewed from a nineteenth-century feminist perspective. Sharing their male contemporaries' enthusiastic welcome of the budding industrial revolution, the vast majority of early women's rights activists regarded theoretical and applied science as a powerfully positive and genuinely objective force of change that would ultimately liberate women from the archaic drudgery of the domestic realm and ameliorate their work conditions outside the home.

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[1] Still professional areas dominated by men; see Rossiter 1987.

The hoped-for physical relief brought about for women by technological aids would also, they believed, set in motion a liberation of the female mind whose intellectual, indeed scientific capacities they imagined to be put to use for society's profit as soon as women were freed from their ordinary menial tasks.[2] Although few feminists of the first generation were as single-minded as Bradley Lane in regarding science as panacea for all social evils,[3] many women, activists and artists alike, hence "consciously used scientific advances and ideas as weapons in their battle for equality" (Magner 1978, 61).

Technological Altruism Feminist SF eutopias of the last century bear vivid testimony to the technophilia prevailing at this time among women. Even in one of the earliest texts in our collection,[4] Mary Griffith's "Three Hundred Years Hence" (1836),[5] the treatment of scientific progress is extensive and positive, albeit with a peculiar twist to it. The key changes on which Griffith's _mundus alter_ is predicated are not technological, but economic: legal equality of the sexes in property and inheritance administration, and better educational and hence professional opportunities for women are seen here as the very essence of female emancipation. The utopia's narrator and focal character Edgar Hastings, a young middle-class (white) American man of the 1830s, awakens after three hundred years' sleep to a dreamlike future in which women have obtained these rights long ago. _Et voilà_, his namesake and utopian guide Edgar informs him:

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[2] In the early twentieth century, feminists would also be looking to science to furnish much-needed relief in the reproductive sector, by solving the problem of contraception. Cf. Magner 1978, 77 ff.; or Hymowitz and Weissman 1978, 293 ff.

[3] Bradley Lane shares this conviction with a larger stream of American technological utopists whose (non-feminist) works are treated at length in Segal 1978.

> "As soon as they [women] were on an equality in _money matters_, for after all, people are respected in proportion to their wealth, that moment all the barbarisms of the age disappeared." (68)

Griffith's naive materialism combines here and elsewhere in "Three Hundred Years Hence" with a strong gynocentric essentialist stance (cf. especially 70 and 86-7) which is rooted in the previously mentioned belief in women's moral superiority that was to become so wide-spread in later nineteenth-century America. Under women's "benign influence" (86), social institutions in her utopia evolve to benefit society as a whole rather than women in particular, and so does technology whose specific effects on female labour are only rarely thematized. Women's utopian regulation of and contribution to progress in science and engineering--a "lady" scientists' invention of a new power to supersede the use of accident-prone steam engines (46-7); architectural improvements to prevent fire (71-2,74-5); more abundant and hygienic water supplies for everyone (73-4); etc.--are hence portrayed in this text as primarily charitable endeavours, expressions of female benevolence and selflessness.[6]

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[4] In the earliest feminist utopia considered here, Frölich's _Virginia_ (1820), science and technology play a relatively minor, but nevertheless clearly beneficial role; cf. particularly 182-3 and 192.

[5] Segal 1978 refers to Griffith's novel as a "technological utopian [work]" (65), a label that seems inappropriate in view of the relatively marginal place occupied by technology in "Three Hundred Years Hence."

Scientific Feminism As in Griffith's vision of female technological altruism, the special relations between scientific method and female experience in general, as well as between applied science's progress and women's domestic, productive, and reproductive fate in particular remain essentially unexplored in Chernyshevsky's 1863 What

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[6] For some further analyses of Griffith's utopia see Parrington 1964, 17-26; and Bammer 1981, 3 ff.

Is to Be Done? (which we assume to be too renowned to require rehearsing here). To be sure, science and technological change per se are as pivotal to the overall development of this narrative, as, in particular, to Chernyshevsky's candid social prescription in Viéra Pavlovna's "Fourth Dream." As is well known, Chernyshevsky believed with Fourier in the existence of a natural social order corresponding to Newton's ordering of the physical universe, and assumed therefore that "to achieve paradise mankind had only to follow a relatively simple formula of scientific organization, one which would project 'Newtonian laws into a social context'" (Pereira 1975, 82).

Fourierist scientism--portrayed in its application to individual existence in the gradual progress of the New People populating What Is to Be Done? toward an ideal life guided by scientific rationality, and fleshed out for society at large in the semi-agrarian, but highly technologized utopian microcosm in the "Fourth Dream"--forms indeed the ideational core of the novel. Scientific fact is, moreover, summoned to support the narrative's particular version of gynocentrism, the faith in women's intrinsic biological and intellectual preeminence that Chernyshevsky adopted from George Sand (cf. Pereira 1975, 81). In one textual episode, an after-dinner conversation of the central heroine Viéra Pavlovna with her husband

Kirsánof which centres around Viéra's exhortation that "the organization of woman is almost higher than that of man, and that therefore woman may force man to take second rank in intellectual life, when the rough force which predominates at the present shall pass" (347), Kirsánof, male scientist and (hence) authoritative voice of the dialogue, draws with Fourierist exactitude on statistical and physiological "evidence" to validate Viéra's essentialist notions (cf. 348 ff.).

Yet, Chernyshevsky's portrait of science as a gender-neutral, unbiased cognitive tool to foster social reorganization remains fundamentally abstract for women. Western science's appropriateness to interpret and guide female life is nowhere queried in What Is to Be Done?, nor does the novel express any awareness of the potential uses of applied science to lighten women's work-load. Particularly telling in this context is the conspicuous lack of extensive descriptions of domestic technology from the utopian narration in the "Fourth Dream." In fact, housework in Chernyshevsky's ideal future is performed by the very young and very old, as "'[t]o cook the meals, to keep the house in order, to clean the rooms, this is very easy work ...'" (380). It is, inter alia, this flagrant miscalculation of the actual physical toil required to perform household tasks in his times that identifies

Chernyshevsky as a male feminist writer, and sets his design of a better world apart from the feminist visions conjured up by such nineteenth-century women utopists as Denton Cridge, von Suttner and, of course, Bradley Lane.

The Mechanized Household In Denton Cridge's gender-role-reversal utopia Man's Rights: Or, How Would You Like It? (1870), for instance, the "result of a long and weary battling with the cares of the household" (4)--here performed by men--is more realistically pictured. Comments the female author-narrator and dreamer of this househusbands' nightmare:

> I thought that those gentleman-housekeepers looked very pale, and somewhat nervous; and, when I looked into their spirits (for it seemed in my dream that I had the power), I saw anxiety and unrest, a constant feeling of unpleasant expectancy. (3-4)[7]

Denton Cridge's lengthy dystopian sketches of the myriad household and childcare chores taken care of daily by the average "gentleman housekeeper" (alias the average nineteenth-century American housewife) are complemented, in eutopian dreams of a society where men's emancipation has come true, by equally detailed recommendations for the rationalization of this labour domain through collectivization and, above all, mechanization (8 ff.). Freedom from domestic travail through technological change, the text submits, not merely restores individual (here satirically: male) physical and mental health, but is also the key factor promoting social peace and marital contentment through "complete" sexual equality. In Denton Cridge's positive forecast, then, where the "inventive genius of the age" has been summoned to the lowly scene of the home, where now a "wondrous machine ... could cook, wash, and iron for hundreds of people at once" (9) and where "self-feeding pie-maker[s]," steamwagons to transport food, and other apparati are available to all (10), the "dream of the poet and the seer" can finally come true:

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[7] Nearly two decades later, Elizabeth Cady Stanton would describe, in her memoirs, U.S. women's domestic lot in very similar terms: "I now fully understood the practical difficulties women had to contend with in the isolated household ... the wearied, anxious look of the majority of women impressed me with the strong feeling that some active measures should be taken to remedy the wrongs of society in general, and of women in particular" (1889, 147-8).

> ... for husband and wife [sit] side by side, each sharing the joys of the other. Science and philosophy, home and children, [are] cemented together; for peace, sweet peace, [has] descended like a dove on every household. (11)

The Victorian Social Machine While Denton Cridge's concern with science in Man's Rights remains virtually confined to the utopian re-organization of housework, Bradley Lane's Mizora (1880-1881) follows more closely in

Chernyshevsky's footsteps in calling upon scientific rationality, here the rationality of Victorian science, to permeate the entire social fabric of her women's land. As already mentioned in Chapter IV, some striking similarities between What Is to be Done? (especially the novel's utopian vignette in the "Fourth Dream") and Mizora suggest Chernyshevsky's work as an immediate source and inspiration for Bradley Lane's technological utopia. This rather surprising instance of inter-literary influence[8] has, to our knowledge, not previously been identified, and we shall therefore briefly digress to delineate its extent.

Chernyshevsky and Bradley Lane There can be no doubt that Bradley Lane has been familiar with Chernyshevsky's novel (or at least parts of it) in the original, or, perhaps more likely, in its first French

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[8] Feuer 1986a maintains that "[What Is to Be Done?] had, outside Russia, virtually no literary impact, at least on works which have endured. There were great Western utopias long before Chernyshevsky and after--but unaffected by him. The currently revived woman's movement refers to him respectfully, but the flood of recent feminist novels has produced few if any earnest, striving, yet totally satisfied Veras" (xxiv). Chernyshevsky's bearing on Bradley Lane's work--the latter, to be sure, not among the utopias "which have endured," but by now among the more readily available early texts unearthed by feminist scholars--constitutes thus a literary curiosity indeed.

(1880) translation.[9] Direct borrowings from What Is to Be Done? abound in Mizora.[10] Bradley Lane's naming (and chosen nationality) of her main female protagonist, Vera, is identical with Chernyshevsky's, just as her figure of the "goddess of science" (cf. the citation preceding this section) emulates his Empress of Science and Love of Humanity in the "Fourth Dream." The Crystal Palace (Chernyshevsky 378-9; Bradley Lane 73), Grecian costume and beauty (Chernyshevsky 385-6; Bradley Lane 21); the association of loose apparel and exercise with greater lung power, and thus more musical voices (Chernyshevsky 385-6; Bradley Lane 20); and many other details re-appear in Mizora. Like Viera Pavlovna's "Fourth Dream," Mizora projects an egalitarian, highly technological society where "toil [is] unknown" (Bradley Lane 21; cf. Chernyshevsky 379), but industry and physical fitness (Chernyshevsky 386; Bradley Lane 22 and 28) are highly valued. And generally, Bradley Lane's "narrative of facts" (7) shares, and at times exceeds, Chernyshevsky's Fourierist attitude insofar as the Newtonian mechanistic worldview is applied to every aspect of human affairs ("Certainly no government machinery ever could move with more ease" [70]; "Our brain is like that engine--a wonderful piece of mechanism" [122]; etc.), and inasmuch as its eutopian cosmos is "measured up" with painstaking exactitude indeed (none of the Mizoran "ladies' waists" are found to be "less than thirty inches in circumference" [20]; etc.).

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[9] Mizora itself was published in 1880-1881, nearly coincident with the French translation, and well before the first (U.S.) publication of What Is to be Done? in English translation, in 1886.

[10] Some semi-direct references in the narrative frame to Mizora (like Chernyshevsky, Bradley Lane's heroine is incarcerated, tried, and exiled to Siberia around the time and in connection with of the Polish Insurrection, 1863; cf. 9-10) also point to Chernyshevsky's personal biography, and to the publication date of his novel (again, 1863).

Some passages of the American utopia are almost verbatim duplicates of its Russian source. Compare, for instance, Bradley Lane's description of her heroine's entry into the eutopian sphere with Chernyshevsky's lyrical opening to the "Fourth Dream:"

> ... the forest which rises behind the copse grows green ... ; fragrance is wafted from the cornfield, from the meadow, from the copse, from the flowers that fill the forest. Little birds are flying from twig to twig, and thousands of voices come forth from the branches with the fragrance; and beyond ... are other cornfields ..., other meadows decked in flowers ... stretching away to the distant mountains ..., and on their summits, here and there, bright, silvery, golden, purple, translucent clouds, changing and casting on the horizon their brilliant blue shadows; ... 'A song! a song! without song joy is not complete!'" (Chernyshevsky 1863, 368-9)

> The turf that covered the banks was smooth and fine, like a carpet of rich green velvet. The fragrance of tempting fruit was wafted by the zephyrs of numerous orchards. Birds of bright plumage flitted among the branches, anon breaking forth into wild and exultant melody, as if they rejoiced to be in so favored a clime. And truly it seemed a land of enchantment.

> The atmosphere had a peculiar transparency, seemingly to bring out clearly objects at a great distance, yet veiling the far horizon in a haze of gold and purple. Overhead, clouds of the most gorgeous hues, like precious gems converted into vapor, floated in a sky of the serenest azure. ... To add to my senses another enjoyment, my ears were greeted with sounds of sweet music ... (Bradley Lane 1880-1881, 14-5)

With some minor variations only, Bradley Lane's motif sequence here is a replica of Chernyshevsky's (green vegetation; fragrance; birds flitting among tree branches; bird song; distant landscape; multi-coloured clouds in a blue sky; music). Another among the quasi-literal reproductions of the Chernyshevskyan original is Bradley Lane's account of electricity:

> How bright the parlor is lighted! With what? no candelabra are to be seen anywhere, no gas-jets. Akh! it is from here--in the rotunda of the hall is a great pane through which the light falls; of course it must be such--just like sunlight, white, bright, and soft; this is the electric light. (Chernyshevsky 385)

> The artificial light in Mizora puzzled me longest to understand. When I first noticed it, it appeared to me to have no source. At the touch of a delicate hand, it blazed forth like a star in the center of the ceiling. It diffused a soft and pleasing brilliancy that lent a charm to everything it revealed. It was a dreamy daylight, and was produced by electricity. (Bradley Lane 75)

In our view, these and other textual similarities clearly establish the literary link we postulated for the 1863

Russian and the 1880-1881 American novels.

More momentous in our critical context than Bradley Lane's immediate borrowings from Chernyshevsky, however, are her departures from his model. On the scale of minor thematic variations, the female writer (predictably) takes greater care to portray technology in its particular applications to the domestic sphere, which is completely mechanized in her utopia. Featuring the usual ingenious machinery--automatic cleaners, ironing machines, etc. (cf. 44 ff.)--her text is in this regard certainly more in line with the concerns of other contemporary women utopists than Chernyshevsky's.

But Bradley Lane's deviations from her Russian source range much further than that. Broadly speaking, Mizora can be described as a translation of Chernyshevsky's Fourierist "Fourth Dream" into the terms of a philo-scientific, but sternly Victorian and notably more drastic essentialist feminism. Where his new rulers are refined labourers (cf. 386), hers are intellectual aristocrats (cf. 64 f.). Where Chernyshevsky's scientistic vision is pastoral and earthy, Bradley Lane's is urban and distinctly incorporeal. And where Chernyshevsky calls for the cultivation of nature, Bradley Lane demands its subjugation. From the realm of (scientifically created) eutopian virtue projected in her novel, all aspects of nature deemed ignoble are in fact methodically obliterated.

Chief among the natural "contaminations" deliberately erased from Bradley Lane's eutopian panorama is the human male. As a lengthy pseudo-historical apology submits,[11] it is thought imperative that maleness--here irrevocably associated with power and oppression rooted in crude physical force ("strength of muscle" [95]), and hence "intrigues, murders and wars" (94-5)--be supplanted with allegedly democratic, gentle, and strictly rational femaleness. Only after this decisive transformation of the natural human order has occurred can the fictional gates be opened for social peace, prosperity for all (women), and hence moral progress.

The Chernyshevskyan Viera Pavlovna's avowal that "woman may force man to take second rank in intellectual life, when rough force which predominates at the present shall pass" (347) is hence outstripped in Mizora by a significantly more extreme brand of gynocentric essentialism. Yet, it seems that the particular ideological contours of Bradley Lane's novel are not solely motivated by a (professed) conviction that individual and social "masculinity" is beyond reform, which would align

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[11] These fictional annals, cautiously positioned in the narrative to succeed the acclamation of Mizora's main merits, allude inter alia to crucial stages of nineteenth-century American history up to the Grant administration, 1869-1877; cf. 94 ff.

Mizora with most modern gynocentric utopias, but that they originate primarily from a puritanical Victorian urge to cleanse her all-female mundus alter from all "temporal blemishes" (7)--of which man, tacitly identified with bestiality-cum-sexuality, is merely the epitome.

Consider the general impetus of Bradley Lane's utopian modifications. In the natural sphere, most animals and domestic fowls share man's fate in having long been extinct in Mizora (cf. 54), although some birds are evidently still chirping in the country's orchards. The association of animals and humans is not only seen as "degrading," but Vera the traveller notes above all with approbation that public streets can now be "kept in a condition of perfect cleanliness" (113). In a comparably ruthless effort at sanitizing the ideal realm, eugenics are shown to have "weeded out" (61) criminal elements (106) as well as the mentally and physically ill (108), and to have bred the uniformly blond and blue-eyed Mizoran physique.[12] To her chagrin, brunette Vera is presented with the scientific "truth" that "'the highest excellence of moral and mental character is alone attainable by a fair race. The elements of evil belong to the dark race'" (92).

As its nature, Mizoran culture is relentlessly purged from all fleshly "degradation." The physical activities and delights still extolled in Chernyshevsky's "Fourth Dream" have been entirely displaced in Bradley Lane's mundus alter by mental endeavour and elation. Recall that in What Is to Be Done?, daily work in the field (aided, of course, by agricultural technology) is commended as the New People's preparation for diversion, for which they have a "healthy, keen thirst ... such as none of our day have, such as is given only by perfect and physical labor." Thus, the future Russians' "enjoyment ... their pleasure ... their passion, are more lively, keener, wider, and sweeter than with us" (386; emphasis added).

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[12] For a discussion of racism and class bias in Bradley Lane's text see Bammer 1981, 9 ff.

In Bradley Lane's emphatically anti-agrarian eutopia ("Agriculture in this wonderful land ... had vanished in the dim past of their barbarism" [26]), instead, not only the domestic sphere, but all material production is fully automatized and human work remains an exclusively intellectual enterprise. As Vera is instructed, "'No people ... can rise to universal culture as long as they depend upon hand labor to produce any of the necessities of life'" (62). Menial toil is generally abhorred as "degrading and harassing" (21), and even the outdoor exercises uniformly practised by Mizoran women, a sort of quaint aerobics and sole instances of physical activity, are not primarily valued for their impact on the body, but on the mind: "They called it [the workout] their brain stimulant, and said that their faculties were more active after such exercise" (20). Small wonder then that in this anti-carnal utopia, the public consumption of food--much of it produced synthetically to avoid ingesting "deleterious matter" (47)--also provokes disgust (cf. 52).

Enjoyment here takes the form of mental bliss only, to which the utterly refined future women are so sensitive as in danger of being pronounced "'morbid [by Vera] on account of its intensity'" (82). Chernyshevskyan "passion," which would have to take the shape of lesbian sexuality in manless Mizora, is of course entirely unthinkable within Bradley Lane's tableau of Victorian purity: "That love which you speak of," Vera's cicerone Wauna expounds, "I know nothing about. I would not know. It is a degradation which mars your young life and embitters the memories of age. We have advanced beyond it" (130). And (crucially for survival) once science in these better lands had "revealed the Secret of Life" (103), its chaste women could also "rid [themselves] of the offspring of Lust;" unsullied by worldly procreative processes, their cherished children now come to them "as welcome guests through portals of the holiest and purest affection" (130).

Overall, the minutiae of Bradley Lane's eutopian microcosm testify to a peculiar notion generally permeating this narrative of the relation between nature and science, and of woman's alliance with both. In a complete _volte-face_ of the conventional equation of the female with nature and the male with culture, Bradley Lane identifies woman with civilization, reason, and hence science, whereas man is relegated to the material, animalistic-irrational domain customarily associated with the opposite sex. Harnessed to the plough of Victorian morality, the feminine-cum-scientific principle is then invoked to create Mizora, the immaculate female artifice.

Delivered from the bondage of the flesh, the "ideal life of exalted knowledge" (8) epitomized in the Mizoran order is, however, not (only) presented here as the consummation of science, but--in a curious variation on the social Darwinist theme (and in perfect antilogy)--as the culmination of nature's inherent evolution toward immateriality. Witness the following declaration of the Mizoran Preceptress, a sort of Mother Superior to the _mundus alter_ and ideologically dominant voice in Vera's autodiegetic utopian narration:

> [M]oral life is the highest development of Nature. It is evolved by the same slow process, and like the lower life, its succeeding forms are always higher ones. Its ultimate perfection will be mind, where all happiness shall dwell, where pleasure shall find fruition, and desire its ecstasy. (104)

Thus, Bradley Lane seeks to tender her eutopia (according to its subtitle after all A Prophecy) as resulting quasi-inescapably from the very processes of nature,[13] rather than as the desirable outcome of woman-made reform.

In reaction to this idiosyncratic conglomerate of tenets, overall assessments of Mizora have either condemned the novel as a mere counterfeit of Victorian values (Bammer 1981), or commended it as a progressive piece of literature for its portrait of the female takeover of science (Segal 1981b; and Broege 1985). Failing to account comprehensively for the particular ideational core of this utopia, both critical appraisals fall short, we believe, of the gist of the Mizoran message. On the one hand, the resolute, eminently intellectual, and un(for)giving women populating Bradley Lane's text can hardly be said to incarnate "the very essence of the ideal of true womanhood" (9), as Bammer has it; in fact, the female usurpation of the male prerogative to scientific rationality (in all its manifestations) staged in Mizora transgresses nineteenth-century gender ideology by far.

On the other hand, Segal's and Broege's accolades of the novel as "especially significant because it defies the mold of the female utopia that is low in technological development and almost totally identified with the natural world" (Broege 49)[14] ignore the bond between Bradley Lane's moral concerns, and the particular views of science and nature promoted in her narrative. Everything but a "fusion of reverence for mechanical expertise and nature," as Broege claims (50), we maintain that Bradley Lane's eutopian orchestration of a society inspired by the "divine fire of Thought" (21) delineates instead an ultra-Victorian model of female chastity wherein science and technology provide the wherewithal to suppress, or rather re-invent nature. In short: definitely more physio-phobic than (even) her contemporaries, Bradley Lane has contrived a social machine to defeat the body politics.

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[13] Pseudo-Darwinist argumentation is also used to justify Bradley Lane's crucial eutopian modification, Mizoran manlessness: "Know that the MOTHER is the only important part of all life. In the lowest organisms no other sex is apparent" (103). This statement's paradoxical nature--highest evolution as development toward lowest forms--is clearly unintentional.

The Era of the Technophiles Beyond its particular idiosyncrasies, Mizora may well stand as a peak expression for the technophilia typifying a whole generation of feminist SF utopias. Although often dissimilar in ideological outlook, none of Bradley Lane's literary forerunners, and very few of her immediate successors indeed,[15] fail to chime in with her general projection that science could and in fact would play a paramount part in the advancement of women. Like Mizora, von Suttner's Spencerian Das Maschinenzeitalter (1889)--a novel inter alia advocating free love and thus in sexual (and other) matters antithetical to the American narrative--attributes a "moralisches Lenkerrecht" (269) to science, and champions universal (especially female) education as a premise for the social harvest of science's benefits.

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[14] Cf. Segal 1981b, 68-9, for a similar statement. For another short and rather positive treatment of Mizora see Keinhorst 1985, 121 ff.

Moore's theosophic Al-Modad (1892) allots to scientific enquiry a key role in the revelation of Scriptural Law ("you cannot fail to perceive that true scientific research confirms the truth of divine inspiration" [121]), and promotes technological change as premise for devout communal life. Ilgenfritz Jones's and Merchant's eutopians from Mars in Unveiling A Parallel (1893) are engaged in the scientific improvement of human "triple nature,--the spiritual, the intellectual, and the physical" (100), a development that arrives, obiter dictum, at some very Bradley Lanean results: in Caskia, the ideal realm of this utopia, both sexes have transcended the "Adam's curse" (196) of carnal lust; children are here, too, "conceived in immaculate purity" (103). And the feminist mundus alter pictured in Garland Mears's Mercia (a novel that, in odd anticipation of the modern rhetoric of deterrence, endorses the improvement of military technology as safeguard for peace) depends no less on automation for social progress than Perkins Gilman's utopian visions in Moving the Mountain (1911), Herland (1916a), and "With Her in Ourland" (1916b).[16]

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[15] Voigt's Anno Domini 2000 (1909), a text that centrally advocates prohibition while hardly remarking on science and technology, remains exceptional in this period.

True to the spirit of nineteenth-century positivism, all of these early texts are furthermore suffused, albeit in different ways and to varying degrees, with scientific parlance and invocations of scientific objectivity. In Al-Modad, for instance, the global narrator proclaims that "[w]e cannot expect the reader to accept the statements herein-after presented without a rigid critical investigation of the evidence" (79), and (fictionalized) Publisher's Notes therefore furnish detailed (and inadvertently comical) instructions for the reader's own experimental validation of the narrative's verities; thus, the main text's statement that "the male germ ... of the animal is invested with the power of motion independent of the magnetic attraction of the female, moving briskly to and fro as if in search of something" is annotated with the comment: "Rabbits are good subjects for experiment" (141), etc.

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[16] Perkins Gilman's work is by now well-known to critics and has been widely discussed; cf., for instance, Lane 1980; Delany 1983, 164 ff.; Keinhorst 1985, 121 ff.; and Lane 1990b. For an introduction to Perkins Gilman's thought see especially Hill 1980, passim; Spender 1982, 373-81; and Lane 1990a.

If not her accidental humour, Moore's solicitation of her audience to scrutinize "[utopian] facts" (80) is shared by her feminist contemporaries. Reason and "positiv[e] Erkenntnis" (von Suttner 1889, 20), united in the image of science, are as yet seen in this period as universally cogent and gender-free, and the victory of science (and hence feminism) over "superstition" imminent. It is therefore under the aegis of scientific rationality that man (if only empiricist enough) is hoped to encounter and paradigmatically acquiesce to feminist woman.[17]

Science Disowned Our materials suggest the outbreak of World War II as the watershed event dissolving these expectations with singular abruptness.[18] To be sure, scientific and technological development remain important areas of thematic concern in feminist SF utopianism after 1945, but from this date to the present, our genre's vision of technology is "fraught with ambivalence," as Broege (1985, 55) puts it. What indeed occasioned this momentous shift in feminist (SF) utopian thought can remain here only a matter of conjecture: be it the actual experience with the unprecedented destructive potential unleashed by scientific advance during the two wars, or, perhaps more likely, feminists' gradual disenchantment with technology as sui generis liberating for women.[19] At any rate, the heydays of science as global feminist panacea are most definitely past.

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[17] Not coincidentally, the positive male heroes of early feminist utopianism are often themselves scientists, as in Ilgenfritz Jones's and Merchant's Unveiling A Parallel (1893), or in two works of Perkins Gilman's utopian trilogy, Herland (1916a) and "With Her in Ourland" (1916b).

[18] From the viewpoint of our sample, it would be equally feasible to date this change from the onset of World War I. However, our text collection includes only two utopias--Griffiths's Three Worlds (1922), and Burdekin's Swastika Night (1937)--for the years from 1917 to 1945, and since neither of these novels is much concerned with science we have no sufficient grounds for

For the post-war era, our materials confirm the generally held assessment that feminist (SF) utopias now typically promote the "use of scientific knowledge not to control nature, but to function in concert with her"

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concluding that science had already lost its appeal to feminist utopists in 1916.

[19] Recent scholarship has ascertained that women have neither gained from modern technological developments in the domestic sphere (Schwartz Cowan 1976), nor in the domains of wage labour (Arnold, Birke, and Faulkner 1981, 321) or reproduction (Poff, 1987); women are also generally excluded from the control over applied science's side-effects, such as industrial pollution, etc. (Taylor 1985, 81-90). Modern feminist utopists' spurning of technology as universal remedy may be rooted in these increasingly well-known research results.

(Farley Kessler 1984a, 18).[20] The use of modern technology, if not all science, may be altogether rejected, as in the pre-industrial, Edenic cosmoi projected in Gilda Musa's utopian narratives (to which we will return below);[21] or conceded as beneficial in a limited and woman-controlled fashion, as in Wittig's Les Guérillères (1969) or Piercy's Woman on the Edge of Time (1976).[22] Yet in both streams of writing, woman is invariably identified with the ecological principle, battling nature's exploitation along with her own, whereas the scientific status quo--equated with dualist thought operating with "universal superior/inferior absolutes" (Broege 1985, 48), and with abusive applications of science--is ascribed to historical (and, in essentialist texts, biological) man.[23] Male scientific practise is now thought inextricably entwined with the exercise of (patriarchal) power,[24] a deplorable union to be transcended in a feminist science of the future.

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[20] Science in post-war feminist utopian literature is a relatively well-researched topic (see, for example, Farley Kessler 1984a, Broege 1985, and Keinhorst 1985, particularly 176 ff.). A rapid scan of this subject may hence suffice here.

[21] Bryant's The Kin of Ata Are Waiting for You (1971), McKee Charnas's Motherlines (1978), Miller Gearhart's The Wanderground (1979), Künkel's auf der reise nach avalun (1982), and Le Guin's Always Coming Home (1985), to name just a few texts, are similarly anti-technological in outlook.

[22] Some further utopias of this kind are D'Eaubonne's Le Satellite de l'amande (1975), Russ's The Female Man (1975), and Staton's From the Legend of Biel (1975).

[23] For a fervent critique of these notions see Kumar 1981.

To illustrate, let us survey the three Italian texts included in our sample, Musa's "Terrestrizzazione" (1964), Giungla domestica, (1975), and Esperimento donna (1979). In each of these works, Musa stages a ruthless male assault on woman and her pastoral ambience, allying the violation of the female with patriarchal science in "Terrestrizzazione" and Esperimento donna, and with men's exploitative intrusion into a woman's nature-oriented practise of science in Giungla domestica. Importantly, the male transgression proves in each case not only calamitous for the tormented woman, but suicidal for the perpetrator.

Esperimento donna and its forerunner and skeletal basis, the short story "Terrestrizzazione," re-enact the Pygmalion tale in a science-fictional setting. In Musa's 1964 narrative, the hero-villain Roger, an English biochemist and only survivor of a spacecraft accident, nolens volens experiences life on the Edenic planet Libria. Thoroughly bored with the consummate absence of dualism in Librian existence ("Qui non esistono opposti, qui tutto è vita, dicono i libriani: ma qui tutto è niente, non esiste contrasto in alcun oggetto, in alcuna relazione privata o sociale, in alcun sentimento ... un'eterna noia" [190-1]), the scientist resolves to act rather than surrender passively to the "sollecitazioni della realtà rosata e dolciastra che lo circonda" (197): he undertakes to investigate the biochemical make-up of the Librians and indeed discovers a systematic genetic difference in Terrans and Librians, the "utopian" factor R18 ("Erre Diciotto" [198]). This knowledge and a quantity of R18-suppressing biochemical compound in hand, Roger persuades his Librian lover Nia-Nia, whose dispassionate lack of jealousy and other signs of infatuation he finds exasperating, to submit to genetic experimentation via a series of "terranizing" injections.

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[24] That this assumption is not a manifestation of feminist paranoia, but in fact accurately represents the ideology shrouding science in our century, is confirmed by the following citation from the eminent German scientist C.F. von Weizsäcker's 1954 Zum Weltbild der Physik: "Das Denken unserer Wissenschaft bewährt sich erst im Handeln, im geglückten Experiment. Experimentieren heißt Macht über Natur ausüben. Der Besitz der Macht ist dann der letzte Beweis für die Richtigkeit des wissenschaftlichen Denkens." We quote here from Schwonke 1973 (195), an essay which is further enlightening on this subject.

In the course of the experiment, Roger's initially personal motives for the modification of utopian woman soon become, if not less self-serving, clearly more general:

> Non è Pigmalione, è soltanto un biochimico che attua un esperimento nuovo, grande e pericoloso, applicabile forse, in un futuro non lontano, a tutti i libriani. ... [è] mosso dall'amore per una donna, ma a questo punto sente su di sé anche una responsabilità sociale, con consequenze imprevidibili; è mosso da curiosità

> scientifica che lentamente si trasforma in vanità: in un miraggio di fama e di onori terrestri. (200)

To complete this bleak picture, Musa hastens to denounce the feeble and in fact corrupt nature of the "social responsibility" her hero-scientist means to shoulder; Roger's occasional misgivings about the legitimacy of his human experiment-in-progress are indeed less credited to the stirring of his conscience than to his incidental isolation from law-giving authority: "se alle sue spalle ci fosse un esercito, un governo, una magistratura, la terrestrizzazione di Nia-Nia non gli risveglierebbe neppure quel vago senso di colpa che lo rende incerto, dubbioso" (200).

However, present-day science in this short story not only spells male self-aggrandizement, vainglory, legalistic obedience to power, and (hence) moral corruption, but also, by its very intrusiveness, disastrous failure. Despite his reservations, Roger proceeds with "humanizing" Nia-Nia, whose temper in effect grows increasingly more irritable and volatile. In a violent fit of jealousy and passion, Nia-Nia finally instigates her "true love" Glicos--genetically aberrant offspring of Terran-Librian intermarriage, and braced for carnage by the scientist's lessons in the bloody arts of hunting (Musa's vegetarian eutopians do not kill)--to murder an attractive Librian woman and Roger himself. The synthetic Galatea created by Roger thus proves the cause of his own undoing.

This fable is taken up and elaborated upon in Esperimento donna with minor modifications only. In the novel, the scientific raid on Edenic woman's sexual and spiritual freedom is rendered ever more sinister by associating it with the atrocious human experiments conducted under German Fascism (cf. 52; the scientist figure is now German), and is explicitly likened to rape: "Il suo atto di trasformazione dall'esterno equivala a un intimo gesto di violenza" (110). Allusions to Genesis ("aveva fatto ... un essere umano a sua immagine e somiglianza" [79]) and to Nietzschean thought ("si crede un superuomo" [117]) reverberating throughout the narrative further underscore the image of a patriarchal creative megalomania evoked here.

In both "Terrestrizzazione" and Esperimento donna, Musa decries the colonialist, even Fascist mentality underlying the scientific outlook her hero-villains represent ("Sono io che devo dominare l'ambiente. Io sono civile ... e i terrestri hanno sempre modificato i pianeti che hanno scoperto" (Musa 1964, 197), which comes to the fore in the general conflict between the aggressive human and pastoral eutopian cultures, as well as in the parallel confrontation of scientific man with "natural" woman. In a sweeping metaphorical gesture, Musa in fact posits a definite analogy between the patriarchal concepts of cultural development, science, and love--all identified in her texts with the rape of nature--and thus between political, religio-scientific, and sexual imperialism.

Musa's third utopian narrative, Giungla domestica, offsets this thematic complex with a positive vision of nature-oriented science. The novel relates a young female botanist's, Costanza Pagani's, increasingly uphill struggle against the emotional and economic wrongs inflicted upon her by two male house-guests, painters Attilio and Ennio. Here as elsewhere, Musa's heroine Costanza (albeit a scientist) represents the natural world, whereas the male protagonists incarnate truculence and rapacious exploitation. And as in Musa's previously considered works, the eutopian woman in Giungla domestica, now contemporary and scholarly, inhabits an idyllic arcadian garden.

Costanza the pagan's refuge "Viletta Adriana," a small mansion inherited from and named after her botanist grandmother, harbours as its material and spiritual centre a large and magnificent greenhouse, an enchanted spot in which the young woman tends to and experiments with various plants. In harmony with her grandmother's legacy, Costanza's practise of natural science is respectful and holistic, sustaining an intimate bond between the woman and her flora:

> Fra lei e le piante sembra correre un accordo, un'intesa senza parole, a volte con brevi frasi formulate sommessamente, che assomiglia a un dialogo piú che a un monologo ... [u]na singolare e misteriosa complicità umano-vegetale. (17-8)

This tacit complicity eventually becomes more concrete when Costanza, no longer willing to comply with the two painters' demands, is physically assaulted and apparently murdered by Attilio and Ennio (who quickly dispose of her seemingly lifeless body at the nearest garbage dump). After some further adventurous turns in the narrative's plot, the greenhouse plants, "incapaci di sopportare la brutalità di Attilio e di Ennio" (183) start playing their part: both male intruders fall victim to lethal accidents in the domestic jungle which turn out to be deliberately effected by the vegetation (a giant fern's detonation of its glass container in the one case; the remaining species' emission of carbonic anhydride in the other).

Yet the victory of woman and flora over their nemesis is all but complete; returning to her home, Costanza finds to her distress (and in reflection of her own state of mind) that her plants' act of homicide--"una punizione naturale, una vendetta naturale" (182)--has simultaneously been auto-destructive:

> La serra di Costanza, il suo giardino privato, la sua giungla domestica, quell'oasi che viveva nel cuore della casa, che aveva costituito il suo orgoglio di botanica e la sua ragione di vita, che si era imposta alla sua stessa ammirazione per la bellezza sontuosa, straripante, addiritura eccessiva, è ridotta a un'orrenda copia di se stessa. (181)

In the aftermath of male intrusion, the balance of the female scientist's symbiotic coexistence with nature has thus thoroughly been upset.[25]

Although aesthetically rather less successful than most modern texts in our field, the cautionary tales contrived by Musa are firmly in line with their contemporaries in regard to their treatment of science. Musa's denunciation of the havoc wreaked by scientific knowledge when employed for exercising control, and her plea for a "soft," cooperative approach of science to nature (as well as her recurrent affiliation of the former with masculinity and latter with femininity) echo notions characteristic for post-World War II feminist utopianism at large. Along with the current applications of science, contemporary texts tend to query the soundness of scientific method and idiom, frequently decrying the fraudulence of scholarly objectivity and its potentially stifling effects upon women. Science's ability to articulate female experience is often wholly disavowed, as in Christa Wolf's sex-change narrative "Selbstversuch" (1973) where the female scientist-narrator charges her male chief of staff:

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[25] In a final, rather gratuitous twist to her story, Musa identifies the greenery's activity as UFO-controlled, the plants being instruments for extra-terrestrial communication.

> " Sie aber mit Ihrer abergläubischen Anbetung von Meßergebnissen haben mir jene Wörter meiner inneren Sprache verdächtig gemacht, die mir jetzt helfen könnten, der unwirklichen Neutralität dieses Protokolls [of her sexual transmutation] mit meiner wirklichen Erinnerung zu widersprechen." (68)

For the technophiles' granddaughters, then, standard science--no longer beheld as the impartial, gender-transcending herald of a feminist future but as subjective and male-prejudiced--has itself become an object of utopian reform.

2. History: Gender and Totalitarian Lexis

> Nobody could tell what we should admire or what we should do, or how we would behave if there were women instead of half-women. It is an unimaginable state of things. (Burdekin 1937, 108)

Turning back to the late 1930s and scanning the years to come, the fall of science as women's panacea we traced in the previous section appears symptomatic of a more ecumenical modern rejection of "feminist particularism," as it were, in our branch of utopian fiction. Perhaps due to the political lessons learned during the volatile early decades of the twentieth century, the hope (shared by so many early feminist writers) that male domination could be abrogated by improving women's material welfare in certain key sectors only--scientific-educational, legal, economic, religious, or the like--seems now altogether shaken. What emerges instead in feminist SF utopianism of the 1930s is a far more comprehensive rendition of patriarchy's complex inner workings, ultimately aspiring to a less exclusively material and more radically socio-psychological transformation of the historical status quo than was previously thought imperative.

As an advantageous if not requisite circumstance, this novel mode of utopian exploration is initially guided by a renunciation of the belief in a timeless natural gender essence embodied in sexual difference in favour of an understanding of femininity and masculinity as time-bound cultural entities, an ideological shift which helps open the stage for an inquiry into the historical origins of gender, and of the places of woman and man, femininity and masculinity, in lived and recorded history.[26] Arising in turn from the very notions of history and historicity, a host of related topoi also come into focus: time and transience, visual memory (perspective, image) and verbal memory (voice, word), historiography (icon, story, law), consciousness, cognition, truth and perjury, and power. These subjects in their significance for woman (topics well-worn in our genre by the end of this century but certainly fresh at its beginning) are now at the heart of the feminist SF utopian venture and generate its main themes and metaphors.

Woman and Totalitarianism This new type of a feminist historical utopography is inaugurated in our collection by Katharine Burdekin's 1937 Swastika Night, a dystopian novel first unearthed and extensively discussed by Patai (1984 and 1985).[27] Burdekin's narrative of gender and totalitarian power, considered by Croft (1984) "undoubtedly the most sophisticated and original of all the many anti-fascist dystopias of the late 1930s and 1940s,"[28] is remarkable both, in its own right, and for its conspicuous resemblance with Orwell's famed 1984, published twelve years later. To touch briefly on the latter subject--which (while fascinating) is not closely germane to this study--it may suffice here to mention that crucial similarities among the two British dystopias, in general layout and narrative detail, indeed strongly suggest Burdekin's text as origin for Orwell's.[29] Yet, we fully concur with Patai that the Orwellian vision falls far short of his feminist predecessor's. Failing to recognize the vital connection between polarized gender roles and the very preoccupation with power that is ostensibly his subject in 1984 (cf. Patai 1984, 88), "Orwell ... can only, helplessly, attribute the pursuit of power to 'human nature' itself" (Patai 1985, xiv). Burdekin, by contrast, creates a more coherent picture of the intricate relation between sexual politics and totalitarianism. Anti-essentialist par excellence, she furthermore portrays neither men's political (totalitarian), nor private

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[26] Françoise D'Eaubonne's 1975 utopia Le Satellite de l'amande testifies to the fact that postulating the sociogenesis of the gender status quo may not necessarily (or logically) be discordant with gynocentric essentialism. As in this text, historically evolved gender attributes may be assumed to have corrupted a naturally given, biologically determined gender order, to be re-instated through social change.

[27] It remains somewhat unclear whether Swastika Night has actually been re-discovered by Patai alone, or whether Andy Croft (cf. 1984) should also be credited with this find. See Patai 1984, note 1.

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[28] Quoted from Patai 1985 (xiv, note 1).

[29] Although apparently no direct evidence can be mustered that Orwell was acquainted with Burdekin's novel (cf. Patai 1984, 85; and 1985, xii), these textual analogies are too numerous and striking to be coincidental. For a thorough treatment of this subject we refer to Patai's 1984 comparison of Swastika Night and 1984.

(patriarchal) drive for supremacy as integral to humanity or manhood, but as interconnected phenomena resulting from particular social configurations, and amenable to change.[30]

What are the actual contours, then, of the totalitarian world of Swastika Night? Extrapolating from the political realities of pre-World War II Germany, Burdekin envisions a mundus alter (located in time in the seventh century of a Hitlerian millennium) where most of Nazism's ideological and expansionist aims have been reached. The world is divided among the rival Nazi and Japanese Empires, the former including Europe and Africa, the latter reigning Asia and the Americas.

In the Nazi Empire, all records of previous history have been thoroughly swept away to ensure the hegemony of the present doctrinal system. Hitler has been elevated from his position as charismatic leader and is now venerated as a god. Hitlerian religion is in fact portrayed as the crucial ideological instrument defining the structure of Nazi society, and sustaining the popular compliance necessary to perpetuate the decentralized authoritarian regime. Its worship of a Germanic martial virility, epitomized in the Thor-like "*God the Thunderer, who made this physical earth on which men march in their mortal bodies, and in His Heaven where all heroes are, and in His Son our holy Adolf Hitler, the Only Man*," as the Hitlerian creed goes, ordains both a (German) master race and (male) master sex as divinely chosen to rule. In a half hilarious, half harrowing satirical extension, Burdekin here rigorously literalizes *all* ingredients of the Fascist notion of an innately superior Germanic *Herrenrasse*.

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[30] In fact Patai's conclusion, to which we wholly subscribe, should also be cited here: "Autonomy, dependency, oppression, brutality, selfhood experienced as power over others -- these are the themes preoccupying both Orwell and Burdekin as they spin out their dystopias. But how different is the depth of their respective visions. And how ironic, though not at all inexplicable, that the novel which does not question male dominance, while ostensibly protesting against the pursuit of power, is the one that became world famous, while the other lies forgotten" (1984, 95).

With equal acumen, Burdekin satirizes in her spurious Germanic mythology the totalitarian fetish of hierarchical order (concurrently illustrating the Fascist modus of dominion by isolation rather than assimilation of its subject "races" [cf. 134-5]). Both the exalted caste of German men, and the larger social ambience of the excluded Other subordinated to it, are themselves obsessively ranked in the "fundamental immutable laws of Hitler Society" (7) upheld by religious doctrine:

> *As a woman is above a worm,*
> *So is a man above a woman.*

As a woman is above a worm
So is a worm above a Christian. ...

As a man is above a woman,
So is a Nazi above any foreign Hitlerian.
As a Nazi is above a foreign Hitlerian,
So is a Knight above a Nazi,
So is Der Fuehrer (whom may Hitler bless)
Above all Knights,
Even above the Inner Ring of Ten.
And as Der Fuehrer is above all Knights,
So is God, our Lord Hitler, above Der Fuehrer. (7)

As Patai has pointed out, the neo-Medieval Order of almighty Teutonic Knights contrived in *Swastika Night* is evocative of "the Romantic and medieval longings of such Nazi ideologues as Alfred Rosenberg" (1984, 86). Here as elsewhere, then, Burdekin captures facets of Fascist ideology apparent to the political observer of Nazi policy during the late 1930s,[31] merely magnifying and combining its various elements to form a coherent (ideo)logical whole in her fiction. How correctly Burdekin read the texts of her time, and how accurately she anticipated many totalitarian abominations the future would hold, adds a prophetic dimension to her fictional caveat that is chilling indeed.

Singled out for especial persecution in *Swastika Night* are the Christians who, having annihilated the Jewry at the beginning of the Nazi era, are now themselves considered the very lowest on the social scale. The "purity" of the German elite is accordingly secured by strict interdiction and retribution of a "race defilement" defined now--in an ironical *reprise* of the distorted Fascist conception of Judaism as racial rather than religious denomination--as the mingling of German with Christian (primarily, but not exclusively, male German with female Christian) blood:

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[31] Patai (especially 1985, xi ff.) offers at some length a comparison of the fictional facts in *Swastika Night*, particularly in matters of gender ideology, with Nazi Germany's political propaganda in this period. See also Pagetti 1990, 361 and 368; note 5.

> *So, my comrades, the lowest thing* ...
> *Is a Christian woman.*
> *To touch her is the uttermost defilement*
> *For a German man.*
> *To speak her only is a shame.* ...
>
> *My sons, forget it not!*
> *On pain of death or torture*
> *Or being cut off from the blood. Heil Hitler*. (7)

Although culturally defined as the "meanest, filthiest thing that crawls on the face of the earth" (7), Christian woman actually fares comparably "well" in this world of male humanity and female fauna. Upon Biblical command (that of the "blessed Paul" [184]) still living within the family unit, she is granted the somewhat more benevolent handling usually accorded to "good and well-beloved dogs" (184). Not so her Hitlerian sisters, the single largest group of individuals subjected to the "Holy Mystery of

[Teutonic] Maleness" (9) and in fictional practise sequestered into separate compounds, deprived of any activity other than childbearing and the care for female progeny (infant sons are soon removed from the women's barracks), and exposed to rape by any (non-Christian) man unless in "temporary ownership" (13) for breeding purposes.

Utterly reduced to their reproductive functions and denied any prerogative to sexual "choice and rejection" (73), these women have indeed been driven, like "cows in a field" (158), to a beastly state of ignorance and torpid dejection. Both displayed and concealed in hideous state-decreed costume (replica of the brown Fascist uniform), they have become, to the male eye, an ignominious sight indeed:

> Hairless, with naked shaven scalps, the wretched ill-balance of their feminine forms outlined by their tight bifurcated clothes--that horrible meek bowed way they had of walking and standing, head low, stomach out, buttocks bulging behind ... . (12)

Sentimental attachment to these sub-human creatures has grown inconceivable, and romance and passion are now reserved for homosexual liaisons, although the "siring" of the master race remains German men's civic duty.

Throughout Swastika Night, Burdekin illustrates the potency of a totalitarian regime based on systematic psychological repression. The regular indoctrination of the Nazi Empire's populace with the psychological warfare supplied by Hitlerian religion, culminating in such iconic ritual ceremonies as the German men's annual celebration of the "Quickening of the Blood" (5), and the quarterly "Women's Worship" to which all German females are "herded like cattle" (8), is in fact shown to have all but complete results. The lurid system of gender absolutism seems entirely stable, and female (or other "subject races'") insurgence is nowhere in sight.

Given this fictional state of affairs, resistance to the totalitarian regime can with some plausibility originate only from the privileged social strata, and Burdekin therefore appropriately elects two male dissenters as prime movers propelling _Swastika Night_'s plot--the German Knight von Hess in the role of the noble renegade, and the English engineer Alfred in that of the defiant pariah still endowed under Nazi rule with a measure of self-respect. Burdekin extends her cast to include, _inter alia_, two minor actors whose perspectives supplement those of von Hess and Alfred: the young German Hermann, prototype of average brutal yet to some extent redeemable Nazi manhood; and the English Joseph, an even more marginal figure who functions as spokesman for (a dystopian version of) Christianity.

Swastika Night's fable revolves around "urban, quickwitted" Alfred, "a machine-man skilled and rejoicing in his skill" (18), on a pilgrimage through Germany. His chance re-encounter with Hermann, friend of his adolescent years and by contrast "slow-brained and bucolic, half-skilled, strong and rejoicing in his strength" (18), [32] brings him into contact with the local authority, von Hess, who initiates Alfred's (and mediately, Hermann's) pilgrim's progress toward historical cogitation. Von Hess safeguards a clandestine manuscript his family has concealed for generations, outcome of a forebear's lay effort to preserve at least some record of pre-Nazi reality. Along with this book, von Hess shelters a photograph of Hitler (transmogrified by Hitlerian religious iconography into a gigantic blond figure, and now proclaimed to have sprung forth from the Thunder God's head in an all-male genesis) in his actual plain "unheroic, ... almost unmale" (67) physique, and (unfathomable under current conditions) attended by a captivating, dignified German girl.

This photograph, to use Patai's diction, "at one stroke undoes the two central tenets of Hitlerism: that

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[32] Burdekin's characterization of these two figures -- the paltry image of the young Nazi as rustic, juxtaposed with the sympathetic portrayal of Alfred as man of mechanical expertise -- is still to some extent redolent of the values of the earlier, technophile period in feminist utopianism.

Hitler was never in the defiling presence of a woman, and that women have always been the loathsome creatures that they are in this seventh century [of Nazi rule]" (1984, 86). Without heirs, the Knight chooses to entrust both manuscript and photograph to Alfred, thus admitting the Englishman and his young German companion to a store of iconoclastic historical knowledge that irrevocably (and in some sense tragically) alters their understanding of self and totalitarian society. Both Hermann and Alfred, returned to England, are eventually killed, but the preservation for future generations of the book and picture, now straying into joint English and Christian custody, nevertheless remains ensured.

In harmony with her belief in the sociogenesis of consciousness, Burdekin takes care to depict all of her male protagonists as steeped in and endorsing in some way or other the abominable precepts of their environment, and to delineate their quest for insight into their own social condition, forced upon them by the "curse" (65) of myth-shattering historical evidence, as a slow, erratic, fragmentary, and above all deeply distressing process. There are indeed "no simple heroes in her book," as Patai (1984, 87) has put it, and even the ancient chronicle itself, the narrative's vehicle of relative truth amid fully fledged totalitarian distortion, is shown to be incomplete and ideologically tainted; written from memory at the time of the final consolidation of the Nazi regime, the time of book-burning and the "Reduction of Women" (81) some 150 years after Hitler's death, it merely reflects its author's earlier, only fractionally more detached awareness.

The themes of time and historical memory invoked here are in fact among the most ubiquitous in the general unfolding of Swastika Night, centrally elicited in the novel's layering of temporal dimensions and its palimpsestic re-inscription of multiple cultural texts and subtexts. The annals, dissident narrative of the past through which Burdekin's protagonists re-read the religio-political iconography and lexis of the dark world of the swastika, itself literally recreates a text from which the present near-complete Destruction of Memory and Reduction of Women are said to originate, a heinous work written by "a bookish person" (79) named von Wied. This book depends for its survival in the larger totalitarian lexicon of the fictional hic et nunc on the power of its past "verbal suicide" ("von Wied was willing to have his own great work destroyed so long as it was accompanied to the pyre by the other records of mankind" [80]); but it also ironically enacts, by its unwitting endurance in the chronicler's recollection, the potential re-articulation of history and thereby the potential "erasure" of the present it has created. To this temporal and textual whirlpool (cf. Pagetti 1990, 364), Burdekin adds yet other currents in her invocation of the Scriptures in Hitlerian law as well as in the twisted version of Biblical precept and history voiced by the Englishman Joseph Black.

While, as we shall see below, constituting history's cardinal object, woman as subjective consciousness of past and present is effectively silenced in this male network of transcribed verbal memory. Yet Burdekin's central metaphor for the position of the female in history, the mute effigy of former womanhood solidified and handed down in its photographic representation, is ultimately the most eloquent piece of historical testimony available to the questing men. Precisely because this imprint of visual memory is initially indecipherable--Alfred at first mistakes (mis-reads) the photographed adolescent for a boy --it constitutes lastly the most revealing emblem of the unspoken and unconscious aspects of power. In the logic of Burdekin's narrative of the (K)night, the decoding of woman's voiceless and unreadable story of the past constitutes indeed the only solution to the cryptogram of the totalitarian fictional present.

History and Dialogue Let us follow these general remarks with a more detailed analysis of Burdekin's anti-totalitarian argument. As mentioned earlier, Swastika Night's overall message slowly emerges from the medley of the circumscribed, oscillating perceptions and memories of its male protagonists in whom, quasi involuntarily, an anti-Fascist sensibility is germinating (cf. also Patai 1984, 91). This mode of presentation not only entails the absence of affected and cumbersome Socratic dialogue from Burdekin's novel which instead garners its general precepts mainly from the more natural flow of colloquy among its chief players, but also, generally and more importantly, allows for highlighting the very process rather than ultimate completion of ideological reflection. In a quasi Popperian (or Habermasian) fashion, the narrative hence suggests that the locus of historical truth resides in dynamic and cooperative inquiry, in short: in the collective transcendence of individual judgment.

Each of the stated opinions of Swastika Night's main actors, while remaining themselves partial and biased, accordingly function as modulating commentaries upon the others' equally limited perspectives. Von Hess, whose long-standing privileged access to intelligence about pre-Hitler reality to some degree entitles him to the role of cognizant mentor, paces the ideological boundaries of the old annals themselves. Through his prism, chronicler von

Hess--by no means "'a bad German, or one who had any quarrel with Germany's destiny to rule over the whole globe,'" (75)--certainly does not arise as noble champion of liberty, but as an average representative of his era whose surreptitious act of defiance, the preservation of historical record, is fuelled by a good measure of nationalism and a desire to strengthen rather than weaken his homeland's imperialism. Confined within essentialist thought, ancestral von Hess in fact attributes the "fear of Memory" (79) and hence destruction of truth he opposes and mitigates in his lifetime to "a flaw in the German character," a proclivity "to moral cowardice [and] mad spiritual panic" (114) he endeavours to remedy by his own documentary venture. His understanding of his epoch's crucial events, that is, of the pivotal role of historical falsification for dawning totalitarianism--both ultimately represented by Burdekin as inescapable corollaries of "militarism and conquest" (114)--remains hence largely circumscribed, and the motives of his individual rebellion shady.

As the chronicler is Swastika Night's medium of history itself (if tainted and preserved for not altogether laudable reasons), his descendant von Hess is the bearer of historical tradition. Although perforce more sophisticated in his analysis of totalitarian power, the latter remains, like his forebear, entangled in a multifarious network of conventional essentialist assumptions, to be unravelled and slowly modified through dialogue with the more iconoclastic outsider Alfred only. Von Hess's ceaseless mention of ostensibly national attributes--his portrait of the Japanese as dull and uncreative (cf. 112-3), of the Germans as thorough, methodical soldiers and administrators, yet devoid of moral rectitude (114), or his praise of the English as "sturdy heretics" (114)--accents his inability to transcend his society's logic of the Blood. This pseudo-racial, nationalist logic is, albeit somewhat lamely, refuted by Alfred in the disputation of the more remote Japanese culture only ("'You are a little prejudiced against them, perhaps ...?'" [112]); on Burdekin's vivid canvas, Alfred himself is depicted as too replete with anti-German sentiment and thwarted English pride to concede the dubious character of von Hess's views on these two peoples. As we shall see below, Burdekin instead uses Alfred's voice--ultimately her novel's closest proxy of logical historical analysis--more unconditionally to contest von Hess's essentialist notions in regard to women's nature.[33]

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[33] One cannot help but wonder whether Burdekin, despite the generally pronounced anti-nationalist impetus of her dystopian narrative, has relished venting some nationalist sentiment in her mediate portrayal of the

The average Nazi perspective typified in Swastika Night by the "ordinary clod" (43) Hermann is in turn moderated by both the English sceptic and the aberrant Nazi aristocrat. Hermann, upon the collapse of his ideological world through the chronicle's missive absolutely disoriented and on the verge of suicide, in fact provides the novel's paradigm for humanity dissolved, as it were, in authoritarianism. Incapable of re-integrating his ravaged sense of order into an alternate mode of consciousness, that is of evolving an autonomous sense of self, the young German remains desperately in need of external guidance, now to be provided by the last vestiges of authority left within his reach, Alfred and von Hess. "'He's our dog now, not Germany's dog'" (101), the Englishman laments.

A further patriarchal perspective, arguably as unalterable as Hermann's and equally marginal in narrative scope, is introduced in the brief appearance of the relatively amiable but unbending English Christian Joseph towards the novel's conclusion. The insistent questioning of his interlocutor Alfred, now better-versed in the history of Hitlerism and hence of women, gives rise to a swift and fragmentary inspection of misogyny (and pacifism)

German and English (carefully couched in the relatively unreliable voice of a Nazi Knight), whereas her anti-essentialist convictions in matters of gender seem to have been less emotionally ambivalent.

in Christian dogma. Burdekin takes this narrative opportunity once again to satirize the myopic male reliance on fraudulent cultural--here religious--Scripture. But she also identifies Joseph's Christian position as one of relative fortitude in the face of totalitarian might. Joseph, faithful miscreant and Hitlerism's underdog, lastly provides physical if not intellectual shelter (a role reserved for Alfred's son and heir) for the prime repositories of hope, von Hess's ancient documents.

Yet even the discernment of Alfred, certainly conceived as the most positive figure in Burdekin's novel,[34] does not completely prevail. The Knight's sobering historical matter-of-factness serves, for instance, as admonitory corrective to the Englishman's awakening yearning for imperial power, sensitively portrayed in Swastika Night as the logical aftermath of prolonged national humiliation. So when Alfred is enlightened by von Hess about the true course of British history, and exhilarated with the vision of his country's former might, the following exchange ensues:

> "You're proud of having had an Empire, are you? ... You ought to be ashamed of your race, Alfred ..."

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[34] The relatively heroic role Burdekin allocates to her English protagonist is of course underscored by the allusion to his historical namesake, the Saxon Alfred the Great who prevented England from falling to the Danes.

> "It's you who have taught us to admire Empire!" Alfred flung at him. "The Holy Ones! The Germans!"
>
> The Knight sat down again. "No," he said quietly, "it was _you_ who taught _us_. Jealousy of the British Empire was one of the motive forces of German imperialism ... Unshakeable, impregnable Empire has always been the dream of virile nations ..." (78)

This passage not only illustrates Burdekin's endeavour to represent each of her protagonists' socio-psychological liabilities in realistic and convincing terms, but also already hints at the universality assigned to her novel's focal anti-totalitarian argument. Forestalling a reception of _Swastika Night_ as merely anti-German, or even anti-Fascist in the narrower sense, Burdekin indeed aims in her fictional _exemplum_ at a general, abstract, and therefore trans-historical theory of authoritarianism capable of conceptualizing the systematic relations among all facets of socio-sexual power.

Chief contribution to this subject within Burdekin's fiction is von Hess's and Alfred's discursive reflection of their society's insidious "Cult of Masculinity." Shaken to the core by the pictorial evidence of a womanhood totally outside his range of experience, Alfred in fact embarks, with ancestral and descendent von Hess as historical if not ideological guides, on a lengthy process of rational conjectural inquiry into the nature of gender politics and their interrelation with totalitarianism which forms the ideological centrepiece of Swastika Night. In the course of this meandering, dialogic venture into gender territory, each man according to his role "grasps bits of the puzzle" (Patai 1984, 91) of their world's androcentric regimen--presented by Burdekin as merely distinct in degree, not in kind, from the contemporary actuality she witnessed (cf. 109).

Power and Identity At the heart of the collective interrogation of the satire's hypertrophied counterfeit of patriarchy, and of power in general, stands a consideration of the concepts of difference and similitude, played out by Burdekin not only on the levels of sex and gender, but also on those of nation/race and class/social identity. Biological difference, her spokesman of facts von Hess promulgates, actually favours the female over the male; a shortage of female births (ironically just threatening the continuance of the fictional German and Japanese Empires, as baffled Alfred learns) "'is the only naturally serious thing'" (105), and Burdekin variously highlights in her novel the particular exigency of androcentric regimes (and religions) to overcompensate and indeed disavow this fundamental biological given (cf., for instance, 73). Yet, far from arguing on the basis of natural fact and historical reality for an essentialist notion of masculine power, that is, a somehow innate male urge to conquer female procreative primacy--nor, conversely, for a natural female drive to redress the power scale in favour of women (cf. 107)--Burdekin actually lets her protagonists contemplate the relative (in)significance of innate disparity for individual and social identity.

Alfred, in light of the newly-gained intelligence about the biological role of women wholly perplexed by the Nazi Cult of Masculinity (whose maxims in matters of sexual hierarchy the otherwise sceptic Englishman had, of course, never put in doubt), and marvelling about women's failure at asserting their biological "right" to primacy, or at least resisting the "Reduction of Women" at the inception of Hitlerism, starts questioning the German Knight on these matters. Unconvinced by von Hess's essentialist exhortations ("'Women _are_ nothing, except an incarnate desire to please men; why should they fail in their nature ...?'" [82]), he counters the Knight's inference that the "'pliancy of woman is the tragedy of the human race'" (109) with a theory of a (now all but lost) natural state of personal identity we deem to contain Burdekin's cardinal anti-authoritarian argument:

> "... if there's any real difference, the thing you are yourself is the best thing. A man doesn't want to be an elephant or a rabbit. The elephant if it could think wouldn't want to be a rabbit or a man. It wants

> to be _itself_, because itself is the very best thing there is in the world. In a way, it is the world, it is all life. ... If you look with envy or longing or inferiority-feeling at any other kind of life, you have lost your life, lost your Self." (106)

These notions are applied to Alfred's own condition, subjugated male nationhood ("'So if a German _is_ a different kind of life, a really different kind, he feels superior, but _so do I_. An _acceptance_ on my part of fundamental inferiority is a sin not only against my manhood but against life itself'" [106]), and extended to examine the female condition:

> "... the reason why women have never been able to develop whatever it is _they are_, besides their animal body, is because they have committed [this] crime against life. They see another form of life, _undoubtedly_ different from their own, nothing half so vague as Blood, but differing in sex, and they say '_that_ form is better than our form'." (106-7)

Articulated through Alfred's (here uncontested) voice, Burdekin's views on women's portentous complicity with patriarchy--her assumption that women's psychological acquiescence at the time of "'real tribal darkness before history began'" (107) has ultimately brought about their current deplorable fate--come dangerously close to laying the blame for male dominion solely at women's door.

But the perpetration of the "crime against life" and hence self-alienation, as it were, from a natural state of cosmically centred identity is ascribed in the novel to men and women alike: men are found guilty of a primordial lack of self-assurance in the face of women's biological primacy and sexual attractiveness, a deficiency in male *amour propre* presented in *Swastika Night* as running wholly against the grain of nature and ultimately thought to constitute the *historical* source of patriarchy; and women are chastised for yielding their original sense of singularity to the male in the ensuing dominion of physical force. The transcendence of power in all its forms hence ultimately depends in Burdekin's vision on the reclamation of individual difference by *all*, translated into an ecumenical sense of superiority that, in a seeming paradox, is alone capable of securing similitude and equality.

It seems therefore reductive to conclude with Patai (1984) that Burdekin locates the root cause of patriarchy itself in an *intrinsic* "male need to redress" biological difference. "Like Karen Horney whose essays on feminine psychology were available in English in the 1920s," Patai claims, "Burdekin sees the male imposition on women of an inferiorized social identity as the result of a fundamental fear and jealousy of women's procreative powers ... a [sort of] 'womb envy'" (91). This holds true within the androcentric logic of *Swastika Night*'s cosmos only, extrapolated as it is from an equally androcentric status quo, and Burdekin in fact takes great care to resist divining the precise nature of gender under non-patriarchal conditions--"an unimaginable state of things" (108), as she avows in a passage we already cited as prelude to this section.

As was manifest in our fore-going discussion of the textual evidence, we are convinced instead that Burdekin extols more assuredly anti-essentialist convictions in Swastika Night, evolving (through her quasi-hero Alfred's mediation) a unique socio-psychological concept of the origins of power in a thwarted sense of self, and a notion of deliverance or recovery from the social states of puissance as well as impotence built on an individual re-orientation toward an integrated, natural personal identity that reclaims equality in difference. This general philosophy of change, which of course also identifies the global panacea of Burdekin's dystopia (and thus the surmised preconditions for both women's emancipation and democracy [cf. 108 and 146-7]), ultimately rests on the metaphysical notion of a "soul power" divinely bestowed upon all creation. It is therefore through beholding the numinous in music (little of it surviving in his totalitarian world) that Alfred, gropingly and breathlessly, meets with revelation in his intermittently solitary intellectual battle with "wind and mist" (97):

> Bach was great in a way no man of action was great. "If they'd say _he_ was God," Alfred thought," Maybe I'd be a believer yet." A sudden pleasing notion struck him. Perhaps he was _not_ German! Perhaps he was long pre-Hitler and belonged to some other lost civilisation. Perhaps he was _English_! But then he shook his head ... "Perhaps at one time they were all like von Hess. Then _there_ was a nation fitted for rule. But directly they started to rule they went rotten. Then power is rotting, and the more power the more rot. But I have power over Hermann, and dozens and dozens of other men, and I'm not rotten. It is _physical_ power that's rotting. It all comes back to that. The rebellion must be unarmed, and the power behind the rebellion must be spiritual, out of the soul. The same place where Bach got his music from. From God, perhaps." (99-100)

Yet the numinous is of course not identified here with institutionalized Christianity, at times commended by Burdekin for its originally pacifist message,[35] but more often chastised for its historically aggressive role (cf. 72 and 135-6) and particularly its inherent misogyny (cf. 73 or 175 ff.). Rather, Burdekin's idea of socio-psychological change centrally includes an individual metaphysical dimension, a concept of "natural" spirituality understood as profoundly personal force wherein selfhood (and thus also sexual identity) is both founded and expressed. Extending her general tenets to the religious sphere ("No man could believe God was She. No woman could believe God was He. It would be making God inferior" [107]), Burdekin in fact once again argues for amicable unity in diversity, projecting a revisionist mode of spirituality that interanimates the notions of the mortal and the divine.

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[35] Burdekin makes favourable mention of Quaker pacifism during WW I (cf. 114-5), and ultimately grants her Christian Joseph the most resolvedly non-violent stance within her fiction (cf. especially 174 ff.).

Beyond this abstract level of inquiry, Swastika Night provides, as already variously noted, a more tangibly historical examination of Fascist totalitarianism in its manifold aspects, understood in the novel as mere escalation of the structural powers supporting everyday androcentric "normalcy." Throughout her narrative, whose abundance of topical detail cannot truly be appreciated here,[36] Burdekin extols her conviction that a male gender role based on the "bodily soldierly values" (131) of physical strength and violence will necessarily engender conquest and thus militarism; territorial powerhunger and thus imperialism; and ultimately the absolute consolidation of central power (through elimination of historical truth and personal choice) and thus totalitarianism. The very primal cause for these incremental forms of political repression is hence sought in a patriarchal notion of gender which designates to men and women those socially constructed attributes of masculinity and femininity driven ad absurdum in the fictional world of Swastika Night.[37] More fundamentally, Burdekin's lasting contribution to a general theory of totalitarian power consists in her systematic correlation of the rise of authoritarian might with all forms of essentialist thought that, founded in the very negation of historicity, ideologically buttresses pseudo-natural social stratification, be it of nation, race, sex, or class. Not fortuitously, therefore, Burdekin herself abstains from contriving any alternate essence, as if she were heeding her fiction's dictum: "I don't know what a real picture is like, but I do know it must be very different'." (121)

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[36] For an interesting analysis of some of Swastika Night's aspects that have remained unexplored here, see Pagetti (1990).

Gender and Memory The broad analytic scope of Burdekin's narrative of woman and memory, written long before "discussion of patriarchy and its meaning became popular, and in the midst of the post-World War One lull in British feminism" (Patai 1984, 88), remains unparalleled in its times. Yet in its fervent advocacy of philosophical anti-essentialism, and notably its vision of social betterment predicated upon an ecumenical rethinking of woman and gender in history, Swastika Night first voices concerns to be displaced (or intensified) in our genre in the 1960s and 1970s only. The few feminist SF utopias appearing in the 1930s and 1940s--more ideologically unified than ever before or after (cf. Chapter IV, Section D)--restate the topoi brought to the fore by Burdekin in various formal guises, and thus help lay the ground for the thematic developments to come.

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[37] Lest Burdekin's notions should seem overstated or simplistic, it is once again sobering to peruse Patai's comparison of Burdekin's dystopian invention with its sources in pre-Fascist and Fascist propaganda, as for instance the tenets of the Viennese ideologue Otto Weininger as laid down in his 1903 book Sex and Character (cf. Patai 1984, 90; Note 3).

Burdekin's immediate chronological successor, Bridget Chetwynd's Future Imperfect (1946), satirically explores the theme of sexual politics in a mundus inversus where men are at women's beck and call. Set in an estranged but analogous dystopian past/future,[38] this witty dystopian narrative of the female in power (narrative or otherwise) suggests that a mere reversal of the parameters of gender may in fact change little. The form of the hyper-matriarchal feminist dystopia, in its focal themes often closely akin to its hyper-patriarchal counterpart, will resurface later in such works as Gerd Brantenberg's Egalia's Daughters (1977), Marion Zimmer Bradley's The Ruins of Isis (1978), Ulla Hagenau's Schöne verkehrte Welt

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[38] The novel's time ranges from a fictional 1945 to 1965.

(1980), and Pamela Sargent's The Shore of Women (1986). In their alternate hypothetical herstories, all of these texts, as Burdekin's, reflect upon the precarious affiliation of sexual difference to historical event and record, to gender, and--with increasing emphasis--to language or code (cf., for instance, Brantenberg 137 ff.).

Gertrude Short's 1949 A Visitor from Venus, as later Theodore Sturgeon's Venus Plus X (1960), instead, analyzes the dystopian hic et nunc from the vantage point of a synchronous eutopian (here literally androgynous) culture, a road Burdekin seems also to have taken in her 1934 utopia Proud Man,[39] unfortunately not available to us. This narrative approach which conjecturally reconstructs the experience of the historical present "from the outside in" (Sturgeon, 210) and is hence the closest utopian kindred of factual contemporary historiography, is of course staged by many other texts in our sample, among them Joanna Russ's The Female Man (1975), Louky Bersianik's L'Euguélionne (1976), and Marge Piercy's Woman on the Edge of Time (1976). Like Burdekin, Short centrally focuses in her treatment of gender on the destructive values "embodied" in classical masculinity, a theme she plays out in a somewhat forthright cogitation of patriarchy and martial conflict.[40]

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[39] Cf. Patai 1984, passim; and 1985, iii. See also Pagetti 1990, 362-3.

As global remedy for society, the androgynous utopian narratives written in the 1930s and 1940s thus all champion the revocation of culturally assigned gender differences as a precondition for a re-instatement of woman in history and historiography. This panacea--unlike its predecessor, science and technology--does not wholly fall out of favour in subsequent years; rather, later writing in our area will modify it in ideological intent and/or undertake its reformulation and specification in novel terms, foremost those of identity and language, as we shall presently see. It is therefore neither surprising nor exceptional that the late-twentieth century feminist utopia which lends itself for brief mention at the close of this section, Margaret Atwood's 1985 The Handmaid's Tale, both proceeds from, and breaks with, the general thematic patterns first set by Burdekin in Swastika Night.

The Language of Power As topical as Burdekin's, Atwood's text extrapolates from present socio-political tendencies, here at their core the Bible belt fundamentalism of the 1980s in lieu of 1930s Nazi propaganda, to envision what could be called a totalitarian androtheocracy. Yet Atwood's narrative glance through the dystopian looking glass does not converge, as Burdekin's, upon analyzing the structural properties of power in a portrait of the intersubjective reclamation of memory and consciousness arbitrated by historical text, but concentrates on its emblematic texture, that is, the perceptual and communicational facets of individual experience of power (memory, self-image, insight, choice, and inter/action) within historical context(s), and on the codes through which this experience is gained and finds expression.

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[40] Short's utopia has already been introduced at some length in Chapter V.

This deviation in Erkenntnisinteresse, as it were, among the two dystopias manifests itself in their distinct overall foci. Where Burdekin fictionally renders an androtheocratic model in its culmination (and imminent decline), to be analyzed by probing into its male perpetrators' and products' states of consciousness, Atwood concentrates on portraying a period of transition from "ordinary" patriarchy to a more ghoulish totalitarian variant of male domination, as recorded in a female subjectivity just adapting to newly curtailed circumstances. Atwood's approach allows for staging the very process of woman's material, psychological and (hence) linguistic subjection to (hyper)patriarchal power, her "growing down grotesque"[41] under conditions of heightened repression--an event relegated to the remote fictional past and hence not immediately describable in Burdekin's narrative layout.

Thus, The Handmaid's Tale elicits precisely that voice which remains of necessity mute in Swastika Night, the voice of the female in history--a shift of perspective that is neither a mere artistic caprice, nor fuelled only by the desire to foreground historical woman. Rather, it signals a new sensibility typical for our post-structuralist times toward the process of the female's reinsciption within the narrative of history itself, still held simple and straightforward by Burdekin and her contemporaries, but grown tenuous and problematic for Atwood. The Handmaid's Tale--which shares its own era's postulate of the primacy of language over history/fact and centrally explores the potential for homology among body, lexis, text, and intertext--therefore reformulates Burdekin's subject of woman and history in terms of the linguistic paradigm, and is hence more appropriately placed within the context of this chapter's final section.

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[41] This is a variation on Pratt's 1981 term of women's "growing up grotesque," introduced in her work for an analysis of the female Bildungsroman.

B. The Interior Dimension: Self and Language

1. Psychology: Mente ex Lingua

> L'âme des femmes tend à l'infini possible, sinon accessible. L'infini, c'est nous, c'est Anima. (D'Eaubonne 1975, 58)
>
> Auch erwies sich zu allem Überfluß, daß die physischen Unterschiede zwischen Mann und Frau gegenüber den kulturellen gering waren. Valeska hatte das geahnt. Aber sie hatte das nicht genau wissen wollen. Manchmal empfindet man Wahrheiten als zu wahr. (Morgner 1972, 39)

In this section, we shall briefly comment on an interim season in feminist SF utopianism's thematic diachrony, interwoven with the previous and succeeding ones and almost too fleeting to warrant contemplation under a separate heading. Between the temporal and thematic coordinates set by Burdekin's and Atwood's ventures into history, we can in fact discern a swiftly fading transitional stage roughly ranging from the 1960s to the mid 1970s, in which the topos of gender is taken up in its more narrowly psychological dimensions, as yet more or less divorced from language.

Psyche and Androgyny This subject's narrative treatment is of course intimately contingent upon a text's ideological outlook. Androgynous utopias will evidently disavow any sexually determined congruence among body and psyche, and therefore search for the roots of gender psychology in the social milieu. Works like Theodore Sturgeon's Venus Plus X (1960), Ursula Le Guin's The Left Hand of Darkness (1969), as well as the East German narratives of sexual metamorphosis: Günter de Bruyn's "Geschlechtertausch" (1973), Christa Wolf's "Selbstversuch" (1973), Irmtraud Morgner's "Gute Botschaft der Valeska in 73 Strophen" (1974), and Sarah Kirsch's "Blitz aus heiterm Himmel" (1975),[42] belong to this stream of writing.

Typical for this stance is Sturgeon's consideration of gender and the human mindscape in Venus Plus X. As already mentioned in a different context,[43] this novel seemingly dramatizes the paradigmatic experience of a future androgynous mundus alter by an average present-day male, Charlie Johns. Yet this Everyman's patriarchal consciousness is eventually found to be an artificial imprint of a dead man's (patriarchal) awareness onto an (apatriarchal) utopian individual's brain, an experimental recreation of masculinity within the alternate model culture ("Ledom")--which is, in a further allegorical regression, itself also relegated to the realm of ideas

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[42] For an analysis of these stories see Emmerich 1978 and 1980; or Stephan 1983.

[43] See Chapter V of this study.

(cf. 210).

Literally, Charlie's mediate experience of the utopian sphere ends with his decision to abandon ("disown") it, which brings about his second death. His psycho-physical demise, however, also releases the self upon which Charlie's memories had been engraved, the utopian Quesbu's, in whose thought, nonetheless, echoes of some of Charlie's most powerful and positive experiences endure ("a bridge, if you like" [210]). This narrated process of multiple and reciprocal overwriting of antithetical states of consciousness upon one another, again metaphorically evocative of a palimpsest (as well as of dialectics), points neither exclusively to the notion that psychic survival depends on the transcendence of gender (masculinity), nor to the truism that new sensibility can arise only from the breakdown of old modes of thought, or the like. Above all, it represents Sturgeon's conjectural _mise en scène_ of a convergence of memory, experience and insight in a timeless spiritual realm beyond actuality and utopia (and thus beyond the dilemma of gender) which is accessible through "the two great roads to the inner self ... religion and love" (210)--key psychological notions closely analogous to those voiced by Burdekin in the context of history.

Psyche and Sexual Difference By contrast, a mental transcendence of gender remains inconceivable for Françoise D'Eaubonne and others who explore the psyche once more from the ideological vantage point of (now resurgent) gynocentric essentialism. In D'Eaubonne's _Le Satellite de l'amande_ (1975), bodily and thus psychological difference is dramatized as spatio-temporal distance. As already mentioned in the preceding chapter, this utopia dispatches five _ouranautes_ from a future all-female culture on a perilous expedition into outer space (and bygone times) to examine the planet X, gradually integrated in the text's unfolding into the unified _Gestalt_ of a male body.

The exploration of the planet man staged by D'Eaubonne expectedly culminates in a literal and metaphorical review of the "Mégalithe," the fatal "lieux du malheur" (112) of the phallus. This central imagery already posits the narrative's ideological parameters in no uncertain terms. Defined as material essence, in fact as dead substance solely determined by violence, maleness as an unalterable psychological state has to be silenced, left behind:

> Plaines celestes des possibles reniés, des promesses jamais tenues, des grimaçantes menaces abolies, conjurées, un devenir s'esquissait, se défaisait et devenait conditionnel ... Avec un sourire qui tremblait d'être indécis, je saluai le poids de cet instant. Moi, grave et vaste devenue, comme un aile, en survolant cet endroit usurpé, qui aurait pu être le Droit lui-même; cet envers de la vie, rocher, cassure

> unique de silence. Mobile, aveugle, et qu'enveloppe la nuée féminine, comme s'il nageait contre la mort--au lieu d'être: la Mort. (252-3)

Socio-psychological progress then in Le satellite de l'amande depends on man's eviction, at best conceived of as the rescue of mankind by woman's body/psyche, "life."[44] For all players concerned, D'Eaubonne insists, it is feminism or death--tertium non datur.[45]

The feminist SF utopias of this brief intermediate era thus demarcate gender and psycho-social advance according to their varying ideological predilections. Yet even these texts which thematize identity still primarily in non-linguistic terms occasionally testify to the ever-growing preoccupation with language marking our genre from the mid 1970s onward. "Wissen Sie, was 'Person' heißt? Maske. Rolle. Wirkliches Selbst. Die Sprache ... ist wohl am wenigstens einen dieser drei Zustände gebunden," writes Wolf (94) in her 1973 transmogrification story, a deposition whose ramifications will become of paramount importance for contemporary texts in our genre indeed.

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[44] In her theoretical writings, D'Eaubonne in fact does not argue for sexual segregation or worse, but rather champions (like her nineteenth-century predecessors) a preeminent role for women in social advancement; cf. also Heinz [1977], 55 ff.

[45] For another brief treatment of D'Eaubonne's novel see Beckhoff 1985.

2. Linguistics: Woman and Signification[46]

> Magic, you perceive, is not something mysterious ... magic is quite ordinary and simple. It is simply language. (Haden Elgin 1984, 242)
>
> If you can call it talking, these clipped whispers ... It's more like a telegram, a verbal semaphore. Amputated speech. (Atwood 1985, 211)

As (hard) science and technology provided the dominant theme(s) and metaphors for Victorian feminist SF utopianism, linguistics and language theory furnish our genre's topoi and imagery in the late twentieth century. In fact, hardly a work published within the last fifteen years fails to foreground language among its cardinal subjects of inquiry--a condition absolutely unprecedented in earlier writing. To be sure, linguistic observations were also made in previous works, but these remain isolated and most often revolve in standard utopian fashion around the absence of certain lexico-semantic concepts, outmoded in the projected alternate world, a point which this passage from Louise Moore's Al-Modad (1892) may illustrate:

> Take, for example, the word crime (a word wholy [sic!] obsolete with them, because, with them, there is no such thing) and see what an array of adjuncts follow that one word. Now, if you abolish the thing, not

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[46] Some materials used in this chapter have previously appeared in print (Wiemer 1987).

> only the word indicative of the thing is abolished but all those adjuncts with it. Then from each of these adjuncts to crime, as hate, malice, fear, anger, revenge, melancholly [sic!], disaster, pain, sorrow, sadness, etc. come other adjuncts until the list runs up to hundreds. (112)

The impetus of these lexical abolitions may, as in Moore's text, inform the entire logic of the implied eutopian language (here the salient "absence of adjectives, prepositions, conjunctions and other parts of speech common to other languages" [81; cf. also 113-4]). More often, an early utopia's absent linguistic paradigm (Marc Angenot's term [1979]) is more globally alluded to, generally with laudatory emphasis on its grammatical simplicity facilitating acquisition, and on its pleasant, musical intonation (cf. Bradley Lane 1880/81, 19; Perkins Gilman 1916a, 31; etc.). At any rate, the locus of woman in language is as yet questioned but rarely, though some glimmers of things to come can at times be discerned, as in Bertha von Suttner's Das Maschinenzeitalter (1889):

> In vielen Sprachen war der Ausdruck Mensch mit Mann gleichbedeutend ... Für den Ausdruck, der unter uns Gebrauch ist, um die weiblichen Individuen der Menschheit mit gleichwertigen Namen zu nennen ... gab es in keiner der damaligen Kultursprachen ein Äquivalent. Natürlich: das Wort entsteht erst später als die Sache und im Maschinenzeitalter lebten nur Frauen,--Menschinnen, wenigstens als solche anerkannt, gab es noch keine. (91-2)

Woman in Discourse With the rise of modern feminism, the linguistic dimension of female "humanity," merely hinted at in von Suttner's prose, begins to command an ever-growing regard in feminist (SF) utopianism. Invariably departing from the twin assumptions that language structures perception (Sapir-Whorf Hypothesis), and that patriarchal language deforms or even annihilates female experience, many feminist authors now indeed avail themselves of the metaempiricity of the utopian and science fiction genres to thematize woman's absence from androcentric discourse in an estranged fictional setting, and to reclaim the "power to name and define the world as [they] see it" (Gershuny 1984, 193) by experimenting with a discourse of their own, a parole féministe (Gershuny's term). While the form and function of imaginary languages (as devices) and/or linguistics (as theme) in utopianism and science fiction has long been an object of critical study,[47] these particularly feminist modes of linguistic imagination have only recently begun to attract critical attention.

This intensified preoccupation with language--of course emblematic of postmodern culture in general--is evident in all other areas of feminist creative and theoretical writing as well. In the academic realm, sociologists, psychologists, and socio-linguists present in the 1970s and 1980s an ample body of studies on language and the sexes (Lakoff 1975, Spender 1980, Kramarae 1981, to name just a few) that draw attention to the "misrepresentation and underrepresentation of women in reference materials, in practices of naming and address, in patterns of nominal and pronominal reference and in the proliferation of stereotypes and prejudices via the metaphorical thematization of female-male relations" (Smith 1985, 167). Sex-specific modes of speech, and sex-associated interaction strategies are now further subjects of scrutiny (cf. Smith 58 ff. and 135 ff.).

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[47] See especially Edwards Barnes 1975 and Meyers 1980, two full-length studies; cf. also Angenot 1979, and Parrinder 1979, 106 ff.

As both stimulus and response to the scholarly probe into woman's relation to the dominant symbolic order, the works of such feminist philosophers as Luce Irigaray (1977), Mary Daly (1978), and Julia Kristeva (1979) become concurrently influential in feminist thought and artistic practice. At the heart of this varied and collective inquiry are some questions whose resolution has now grown pivotal for a feminist Selbstverständnis. "How can women analyze their exploitation, inscribe their claims, within an order prescribed by the masculine?" asks Irigaray in 1977. Is the language women speak "made up of words that are killing" them, as Monique Wittig suggests in Les

Guérillères;[48] or do women possess a hidden linguistic reservoir, a life-sustaining thesaurus? Are women, in other words, exiled from discourse itself, or do they have a share (and which?) in common language?

Tracking feminists' answers to these questions, two main avenues of reasoning can roughly be distinguished. Sacrificing subtlety to simplicity, we shall refer to these streams as French and Anglo-American feminist language theory. To begin with the former, notably represented by Julia Kristeva, Luce Irigaray, and Hélène Cixous, some general premises ought to be spelled out. Directly or indirectly influenced by Saussurean linguistics, Lacanian post-Freudian psychoanalysis, and Derridaen philosophy,[49] French feminists postulate that sexual difference "which is at once biological, psychological, and relative to production--is translated by and translates a difference in the relationship of subjects to the symbolic contract which

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[48] To render this passage readable, both Irigaray and Wittig are here cited in English; Irigaray's sentence from "Pouvoir du discours, subordination du féminin" (1977, 78) is quoted in Mary Jacobus's translation (1982, 37), and Wittig's (1969, 162) in David Le Vay's (1985, 114).

[49] Our presentation of French feminist theorizing and its relations to Saussurean, Lacanian, and Derridaen thought is of course oversimplified. For a more extensive examination of écriture féminine see Jones 1981; Chakravorty Spivak 1981; and Jardine 1981; on Irigaray in particular see Burke 1981. For a discussion of Lacanian theory see Silverman 1983, especially 162-93. A comparison of Simone de Beauvoir's thought with that of Irigaray, Cixous, Kristeva, and others can be found in McCallum 1985.

_is_ the social contract; a difference, then, in the relationship to power, language, and meaning" (Kristeva 1981, 21). In Lacanian theory, the term symbolic contract (or order) designates the fully defined symbolic system into which every individual is born and which she/he enters in the Oedipal phase. This system is represented in the power and value structure of the familial diagram whose all-important organizing principle is, in patriarchal society, the "Name-of-the-Father," the "Phallus" (cf. Silverman 1983, 178-83). Once entered into the symbolic/social contract, French feminists say, woman--although symbolically named by patriarchal language--is bound by it into absence, negation.[50]

An inscription of a _parole féministe_ into the patriarchal text of female absence can then only emerge, they argue, through a linguistic re-collection of the pre-symbolic, the "semiotic" space as Kristeva calls it, which is located in the pre-Oedipal realm where the child enjoys a sensual relationship with the mother's body. In the semiotic space, bodily being precedes meaning, and a "gestural, rhythmic, prereferential" _écriture féminine_ written from within this space is seen as an "incestuous challenge to the symbolic order" (Jones 1981, 248-9). It is assumed that the inscription of woman's pleasurable intercourse with the mother, the writing of jouissance, into the phallological[51] voids of patriarchal discourse must, and indeed does subvert the "language of the old humanisms with their belief in a coherent subject" (Marks and Courtivon 1980, 33).

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[50] For a discussion of the differences in opinion between Kristeva and Cixous on this point see Chakravorty Spivak 1981, 173.

The assumption generally prevailing in the more empirically minded Anglo-American stream of feminist theorizing is that women's language (and women's culture in general) is silenced by, but coexists with, patriarchal discourse (cf., for instance, Spender 1980, and Showalter 1982). Some American feminists claim that women form an identifiable speech community of their own in which a genuinely feminine linguistic heritage is preserved (cf. Jones 1980, 194). Others caution that women are always forced to mediate their thought through the allowable linguistic forms of the dominant group, so that women's verbal expression has to be conceived of as a "double-voiced discourse" (Showalter 1982, 34) harbouring elements of a feminine language within the patriarchal code. In the history of women's literature, store of information about women's language, some feminists in the Anglo-American realm hence discern "submerged meanings, meanings hidden within or behind the more accessible, 'public content'" of women authors' works (Gilbert and Gubar 1979, 72). A parole féministe is here seen as authentic but repressed, functioning as a subtext within patriarchal discourse.

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[51] We allude here to the Derridaen notion of "phallogocentrism" (cf. Derrida 1978, 61), by now well-trodden conceptual ground that does not require further explication.

With the introduction of French feminist thought into the Anglo-American debate, attempts at reconciliating these antithetical positions have appeared on the horizon, notably Gilbert and Gubar's (1985b) revision of French feminist language speculation on its own, theoretical terms. From both a psychological and historical perspective, these critics argue that "verbal signification [possibly] arises not from a confrontation with the laws of the father [as Kristeva maintains] but from a confrontation with the lure and lore of the mother" (573). They refute Kristeva's Lacanian identification of the symbolic with the patriarchal social contract, reclaiming a verbal pre-Oedipal domain centred on the relationship of the all-important mother with the (female or male) child (cf. 536-8). Hence, Gilbert and Gubar affirm the "primacy of the mother rather than the father in the process of language acquisition that assimilates the child into ... the 'symbolic contract'" (516).

Accordingly, a parole féministe can be understood as a retrieval or re-invention of the common materna lingua, the mother tongue acquired in the period of mother-child bonding, and as an assertion of its primacy over the patrius sermo, the "cultivated" speech of the father.[52] As female language is seen from this vantage point not as inscribing itself into patriarchal silence but rather into a collective maternal eloquence, woman need "not experience any ontological alienation from the idea of language as we know it," a perspective that promises according to Gilbert and Gubar "not just female jouissance but feminist puissance" (1985, 539).

The Language beyond The exploration of woman and discourse in contemporary feminist SF utopianism can be profitably examined along the lines suggested above. In fact, a given narrative's particular treatment of language as topos, and its linguistic particularities themselves, can often be coherently described only when pondering its alliance(s) within the afore-presented theoretical spectrum. Monique Wittig's Les Guérillères (1969), for instance, the first among our texts to provide an extant analysis of woman's linguistic fate, accords with what we have called the French feminist stream of language theory insofar as it postulates the hegemony of patriarchal over female discourse. Witness the following passage of the novel, part of which we already rendered above:

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[52] Gilbert and Gubar adopt the historical vista on materna lingua vs. patrius sermo (for instance, the vernacular vs. Latin) from Walter J. Ong who writes: "Patrius sermo means the national speech bequeathed by ancestors who held it as a kind of property, whereas lingua materna means quite simply ... the tongue you interiorized as it came to you from your mother (or mother figure). The contrast is between legally inherited speech and 'natural' speech" (Ong 1981, 37). See also Ong 1977, 22-43.

> Elles disent, malheureuse, ils t'ont chassée du monde des signes, et cependant ils t'ont donné des noms, ils t'ont appelée esclave, toi malheureuse esclave. ... Ils écrivent de ce droit de donner des noms qu'il va si loin que l'on peut considérer l'origine du langage comme un acte d'autorité émanant de ceux qui dominent. Ainsi ils disent qu'ils ont dit, ceci est telle ou telle chose, ils ont attaché à un objet et à un fait tel vocable et par là ils se le sont pour ainsi dire appropriés. Elles disent, ce faisant ils ont gueulé hurlé de toutes leurs forces pour te réduire au silence. Elles disent, le langage que tu parles t'empoisonne la glotte la langue le palais les lèvres. Elles disent le langage que tu parles est fait de mots qui te tuent. Elles disent, le langage que tu parles est fait de signes qui à proprement parler désignent ce qu'ils se sont appropriés. (162)

Yet, Wittig departs from écriture feminine in her solution to the linguistic problem. Against the writing of jouissance of a Cixous and others who identify the locus of women's authentic voice in the textual inscription of female libidinal and erotic difference, Wittig holds that the experiential and symbolic manifestations of sexual difference, as well as the essentialist ideology that supports them, are themselves integrally contingent upon, indeed part of, the dominant code to be subverted.[53] In Les Guérillères, this view finds the following literary expression:

> Ils ont fait de ce qui les différencie de toi le signe de la domination et de la possession. Elles disent, tu ne seras jamais trop nombreuses pour cracher sur le phallus, tu ne serais jamais trop déterminée pour cesser de parler leur langage, pour brûler leur monnaie d'échange leurs effigies leurs oeuvres d'art leurs symboles. ... Elles disent, je refuse désormais de parler ce langage, je refuse de marmotter après eux les mots de manque manque de pénis manque d'argent manque de signe manque de nom. Je refuse de prononcer les mots de possession et de non-possession. (153-4)

Instead, Wittig aspires to positing her language (and the women she depicts) in a provisional, not-yet-named zone, a symbolically unoccupied space "outside the confines of socialized, rigidified sexual difference" (Wenzel 1981, 276). To quote again from her novel:

> Ce sur quoi ils n'ont pas mis la main, ce sur quoi ils n'ont pas fondu comme ... des rapaces aux yeux multiples, cela n'apparaît pas dans le langage que tu parles. Cela se manifeste juste dans l'intervalle que les maîtres n'ont pas pu combler avec leurs mots de propriétaires et de possesseurs, cela peut se chercher dans la lacune, dans tout ce qui n'est pas la continuité de leurs discours, dans le zéro, le O [a circle in the original typeset], le cercle parfait que tu inventes pour les emprisonner et pour les vaincre. (162/4)

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[53] Wittig's heated exchange on these matters with the proponents of écriture féminine, especially Cixous, has been recorded in detail by Wenzel 1981.

This untold space is explored in Wittig's text by narrating an all-female community of *guérillères*, already lexically neither masculine (*guérriers*) nor feminine (*guérrières*), but certainly guerillas in their gusto for hand-to-hand combat and artillery war with men, and for "celebrating their victories with bacchic frenzies" (Wenzel 1981, 276).

Perhaps this utopian construction, so closely reminiscent of male Amazon phobias and fables (think of its caustic satirical use in Morgner's 1972 *Die wundersamen Reisen Gustavs des Weltfahrers*), is symbolically not as neutral a space as would be desirable for Wittig's purposes. At any event more successful are her narrative's linguistic strategies which in fact succeed in creating a common realm for women to "constitute themselves as speaking/naming subjects of discourse" (Wenzel 1981, 276)--these include the consistent use of the plural *elles* to designate *Les Guérillères*' collective female protagonist, and parallel avoidance of *femme* and *femmes* with their heavy baggage of patriarchal connotations; the text's intermittent fragmentation by including registers of women's names as symbols of a unified female history; or its frequently enumerative style ("la langue le palais les lèvres"). Wittig's understanding of this space as provisional and uncircumscribed is also underscored by her novel's cyclical structure and lack of narrative closure.

The Language of Transgression As sceptical of *écriture féminine*'s basic postulates as Wittig is Louky Bersianik's *L'Euguélionne* (1976). Bersianik vehemently rejects psychoanalytic theory in all its variants (including Lacan's, cf. 214 ff.) whose concepts are ridiculed and punned upon in her novel with verve ("Nous fûmes prises alors d'une *envie* phormidable non de phallus mais de phourire" [216]). Lamenting the devastating effects of Lacanian language speculation on women's sense of linguistic self (cf. 333 ff.), the novel proceeds, in its own witty idiom, to conceptualize female language in terms comparable to Anglo-American theorizing--as the tongue of the colonized:

> Chez la femme, la paralyse de la langue lui sert à ne pas se faire comprendre, exactement comme ce qu'on peut observer chez un peuple occupé. ... Il est alors intéressant de faire une étude anatomique comparative de la langue de l'occupant et celle de l'occupé ... Chez le premier, l'organe charnu, solidement fixé par sa partie postérieure au plancher buccal, est mobile grâce à 17 + 10 muscles striés innervés par le grand hypoglosse. Chez le second, l'organe décharné plus ou moins branlant, tenant à peine par sa partie postérieure au plancher buccal, se meut encore difficilement grâce à 17 - 10 muscles striés innervés par le grand hypoglosse ratatiné. La langue de l'occupé est donc amputée de plus de la moitié de son innervation que l'occupant a saisie à son profit. ... Ainsi en va-t-il de la langue des femmes, appauvrie et presque inexistante. (251-2)

Yet while centrally addressing language in this theoretical vein as well as in extensive deliberations of sexism in French lexis and grammar (cf. 225 ff.), Bersianik insists upon language's relative immateriality among operative means of power ("Même discriminatoire, la langue n'est pas un appareil répressif comme peut l'être un système économique, législatif ou judiciaire" [230]), in her view less difficult to dispute than most. The linguistic battle-cry she proposes to women, then, is for the ludic violation of authority's order certainly manifest in L'Euguélionne itself:

> N'attendez plus de permission pour agir, parler et écrire comme vous l'entendez. Faites des fautes volontairement pour rétablir l'équilibre des sexes. Inventez la forme neutre, assouplissez la grammaire, détournez l'orthographe, retournez la situation à votre avantage, implantez un nouveau style, de nouvelles tournures des phrases, contournez les difficultés, dérogez aux genres littéraires, faites-les sauter tout bonnement ... La langue est un tissu très souple où des centaines de générations avant vous sont venues apposer leurs initiales. Elle attend les vôtres, Femmes de la terre; que les linguistes parmi vous s'y mettent sans tarder." (230)

A Language of Her Own Suzette Haden Elgin, professional linguist and prolific writer of science fiction, must have heard Bersianik's trumpet and has certainly heeded her counsel. For her novel Native Tongue

(1984),[54] she designed an entire language (Láadan) to express the perceptions of women, complete with grammar and dictionary (cf. Haden Elgin 1985). Never intended for literary use only, this language's grammatical and lexical documentation is to our knowledge now in its second edition, and there exists a Láadan Network and newsletter (advertising videos about and stories in the language, as well as sundry Láadan paraphernalia).[55] A sequel to Haden Elgin's first Láadan novel, continuing with its precursor's plot and linguistic creativity, was published in 1987 under the title The Judas Rose.

Beyond these contributions, Haden Elgin has also furnished (in Native Tongue) some semi-jocose conceptual terms for classifying feminist neo(philo)logisms, which we gladly espouse for our following jaunt through the fields of feminist linguistic innovation in our genre. In her whimsical nomenclature, the lexicon resulting from woman's improvements upon existing linguistic concepts--a case of linguistic reformism, as it were--is called "Langlish," whereas "Encoding" points to the more radical process of generating entirely fresh ones. As Haden Elgin is well aware, catalyst for lively creativity in both areas is the afore-mentioned axiom with which all feminist language theorists concur, namely that language both structures and even controls perception (the so-called weak and strong versions of the Sapir-Whorf Hypothesis), and that language change will hence directly contribute to the desired transmutation of society.[56]

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[54] A critical discussion of this novel is presented in Bray 1986.

[55] Cf. Bulletin for the Láadan Network 1, no. 1 (1987/88).

Langlish What now of the proposals for linguistic metamorphosis in feminist SF utopianism? The first and most obvious revision of patriarchal language use in our area of literature expectably concerns the pseudo-generic "he"/"man," singled out not only because of its ubiquity in Indo-Germanic languages but also because of its status as one of the least subtle of androcentric forms. In modern linguistics, some theorists have characterized the male as unmarked, the female as marked grammatical category, as the male represents both maleness and femaleness, while the marked refers to femaleness only (cf. Martyna 1980)--a feature that feminist language revision strives to overcome.

As is well known, Ursula Le Guin has "refuse[d] to mangle English by inventing a pronoun for 'he/she'" (1982,

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[56] That the Sapir-Whorf hypothesis, so universally endorsed by feminists, has in fact by now lost its credentials in the linguistic discipline is rebutted and ironized by Elgin in her second Láadan novel, The Judas Rose (1987, 160-1).

158), employing a generic male pronoun for Gethen's ambisexual inhabitants in The Left Hand of Darkness (1969) --a practice for which she has been frequently criticized.[57] Defying Le Guin's temerity, other writers in our genre have coined a variety of nonsexist pronouns for their feminist argot. In Woman on the Edge of Time (1976), Piercy adopts "per" to replace she/he and his/her; "person" for woman, man, girl, and boy. Dorothy Bryant invents "kin" for her The Kin of Ata Are waiting for You (1971) which is employed for all singular and plural pronouns. In addition to its nonsexist form, the term "kin" provides through its numerical flexibility a sense of community, as Rosinsky (1984, 36) has pointed out. Monique Wittig's use of the plural elles to designate female collectivity has already been commented upon. And, to mention one final example, in incape Künkel's utopia auf der reise nach avalun (1982), the use of the German man (rejected, of course, for its etymological roots in Mann) is either painstakingly avoided, or foregrounded to reveal its androcentric connotations (as in "niemann-d" [3]).

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[57] In the revised version of a short story not included in our sample, "Winter's King" (1978), Le Guin experiments, however, with a generic "she" while preserving masculine titles such as King and Lord, and arrives at such semantic clashes as "the young king had her back against the wall" (95).

The Genitals of Speech These and analogous suggestions in feminist fiction (or elsewhere) have met not only with censure and ridicule, but also with scepticism as to their true raison d'être.[58]h Yet, a glance at the history of commentary on grammatical and natural gender in fact promptly confirms that humanity owes the topos of sexual identity in language indeed not to feminism, but to the great male tradition. We may be allowed here to stray momentarily from our province to succumb to the lure of this more than ordinarily fascinating domain of linguistic history.[59]

Let us recapitulate that the term "grammatical gender" denotes the linguistic classification of objects into two or three classes which is present in every Indo-Germanic language: masculine, feminine, and neuter or common. In English, for instance, this classification survives in certain nominal endings as in Mistress, Mister, etc., and in the pronouns he/she/it. The grammatical gender of nomina determines the inflection of related pronouns, articles, adjectives, and at times verbs.

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[58] The following comments have, for instance, been put forth by the Linguistics Faculty of Harvard some years ago: "The fact that the masculine is the unmarked gender in English ... is simply a feature of grammar. It is unlikely to be an impediment to change in the patterns of the sexual division of labor towards which our society may wish to evolve. There is really no cause for anxiety or pronoun-envy on the part of those seeking such changes"; quoted from Martyna (1980, 483).

[59] For much of its detail, this section relies on Janssen-Jurreit (1976, 623 ff.) to which we also refer for further information.

In Greek Antiquity, philosophers and grammarians already sought to arrive at a plausible explanation for this phenomenon. Aristotle deemed word endings signalling grammatical gender to be "of the essence" and thus worthy of serving as *differentiae specificae* in his dieretic method, perhaps best known to literary scholars from his *dieresis mimeseon* in the *Poetics*. He conceived of grammatical gender as founded "in reality," that is, as linguistic expression of certain inherent attributes of the sexes, and associated the masculine with movement and action, the feminine with patience and enduring, qualities hierarchized into an order dominated by the masculine.

These Aristotelian notions were challenged by other Greek philosophers, among them the Sophists and particularly Protagoras who--on the grounds that grammatical and natural gender failed to correspond consistently in classical Greek--thought word endings to be mere morphological elements. As the Sophists moreover objected to the reference to both female and male beings by common terms (interpreted by them as a regrettable sign of linguistic devolution), they attempted to alter the distribution of gender in classical Greek in a project of language reform reminiscent in its impetus (if not in its ideology) of much of the "he/man" debate witnessed today--and which was then, as its modern counterpart now, mercilessly ridiculed by its contemporaries, Aristophanes foremost among them.

Hereafter, the Aristotelian equation of grammatical gender with purportedly natural female/male traits remained largely uncontested; they reappear with minor variations in the treatises of the Scholastic grammarians of the Middle Ages and of the Humanists, in Tommaso Campanella's 1638 Philosophia Rationalis just as in the eighteenth-century writings of Abbé Girard.

Johann Gottfried Herder's 1772 Abhandlung über den Ursprung der Sprache (which in its time won the prize of the Berlin Academy) can be said to have presented grammatical essentialism with an ultimate climax in poeto/logical expression. Through Herder's locution, we learn once and for all: "Die Dichtung und die Geschlechterschaffung der Sprache sind also Interessen der Menschheit, und die Genitalien der Rede gleichsam das Mittel ihrer Fortpflanzung."[60]

In the nineteenth century, the time-worn Aristotelian tenets were somewhat shaken by research into non-Indo-Germanic languages which brought evidence that linguistic genderization is not nearly as universal as previously assumed. Chinese and Altaic languages (Turkish, Mongolian, and Turgisic) proved to lack grammatical gender, as did many Bantu languages. Nevertheless, the hierarchical linguistic notions of the masculine as agens and the feminine as patiens continued to be reflected in a plethora of philological studies throughout the nineteenth and early twentieth centuries, persisting in the work of such prominent scholars as Jakob Grimm, Lucien Adam, or Carl Meinhoff. If, then, the genderization of linguistic forms has, until quite recently, served as simile for the sexual stereotypes of Western cultures (and vice versa), grammar itself can hardly be thought impartial, at least in its historical dimension. The grammatical masculine seems in fact "unmarked" neither in its specific nor its generic use, but resounds with the virility ascribed to it in the course of some twenty-two centuries--due grounds for feminist reform.

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[60] Quoted from Janssen-Jurreit 1976, 626.

More Langlish In response to androcentric genderization, some texts in our genre insist in turn on the feminization of masculine nomina, as in Künkel's utopia where der Mond becomes a mondin,[61] and the aquarius

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[61] As in her novel's title and her pseudonymic first name, Künkel eschews standard German capitalization throughout her narrative.

(_Wassermann_) an "aquaria" (_wasserfrau_ [41 and 187]), the linguistic expression of a "vulvalogocentrism" (Gilbert and Gubar 1985b) that comes to the fore here as elsewhere in this narrative. Further adding to the store of Langlish, Künkel's as many other novels abounds in typological innovations, such as the hyphenation of compounds to reveal the etymological roots of semantically inflated older terms, drawing their original and often surprisingly fresh metaphorical content back into our linguistic consciousness.

Punning on androcentric language, a related practice of the _parole féministe_ exercised in "virtuosa" fashion by Bersianik, should also be mentioned here. And finally, Piercy adds yet another dimension to Langlish by using tactile verbs like "grasp" and "fasure" to replace "think" and "feel;" to be pleased is to be "feathered" (103), one must "suck patience" (42) rather than acquire it, and so forth. Such intensified use of sensual metaphoric language, some linguists have argued, reclaims women's daily "language of touch" (cf. Stanley and Wolfe 1978, 67) for a parlance of their own.[62]

Encoding Le Guin's neo-Jungian concept of

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[62] For further comments on language in Piercy's narrative see Foster 1983.

"shifgrethor" (etym. "shadow;" cf. Meyers 1980, 9) in The Left Hand of Darkness and Bryant's coinings "nagdeo" and "donagdeo"--encompassing all that is positive and negative in actions but never applied to persons (188)--are located on the borderline between Langlish and Encoding, between the "refining of present images and the generation of new ones" (Miller Gearhart 60). There are, of course, manifold lexicalizations in feminist SF utopianism that are truly "newborn to the universe of discourse" (Haden Elgin 1984, 158) whereof Haden Elgin's Láadan novels evidently hold a quantitative monopoly. In her language designed to express the perceptions of women, Haden Elgin forges concepts like "love for the sibling of one's body but not one's heart" (1984, 276), or: "to refrain from asking, with evil intentions, especially when it's clear that someone badly wants you to ask" (29), etc. Miller Gearhart creates such new terms as "lonth," one's latent reservoir of physical strength; "carjery," denoting lack of harmony or a state of unreason; and "learntogether," for the first sexual and emotional playmate.

These examples of feminist lexical ingenuity in our area of fiction all draw on the Anglo-American tradition conceptualizing women's language as muted subtext to be retrieved from the margins of the androcentric code. By positing in their alternate cosmoi identifiably female domains of speech (now often within eutopian settings become dominant), the narratives reviewed above indeed profess to a conviction that woman's (linguistic) consciousness survives "out there" to be authentically voiced, and that this restoration of the female to language can be effected within the existing structures of political and linguistic power.

Mindspeech A last salient expression of this theoretical point of departure in our brand of fiction is the inclusion of telepathy and other psychic faculties--topoi by now virtually a sine qua non of texts in the Anglo-American conceptual vein--into the envisioned textual spectrum of feminist neo(philo)logy. Comparable to Piercy's afore-mentioned stress on the language of touch, verbal and non-verbal extrasensory modes of contact--variously termed "mind-speech" (Le Guin 1969, 20), or "cerebration monitoring" (Staton 1975, 60), etc.[63]--are customarily foregrounded to accentuate their place among the communicational provinces thought germane to women.

Miller Gearhart presents the most elaborate conceptual novelties to render the psychic aptitude of the Hill Women in her eutopian Wanderground (1979). In this text, telepathy ("stretch communication" [60]) is used for both interpersonal and interspecies contact, and is according to purpose and quality of the psychic interaction named "short stretch" (5), "long stretch" (53), "enfoldment" (7), "listenspread" (1), "care/curl" (21) or "love glow" (35). The occult powers of the Hill Women extend to riding the winds, and to psychic healing, a process that in Gearhart's gynocentric utopia depends on (and is hence called) "sisterblood" (33).[64] Extrasensory communication (and its historical association with witchcraft) are also crucial to the development of such narratives as Marokh Lautenschlag's "Pentagramm" (1980) and Daniela Piegai's "Le sentinelle dell'entropia" (1985).

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[63] This topos is also extensively treated in Doris Lessing's The Marriages Between Zones Three, Four, and Five (1980).

The Mother Tongue Beyond this emphasis on women's ordinary and extraordinary linguistic capacities, texts like Mary Staton's From the Legend of Biel (1975) and others focus on the female origins of language in terms akin to Gilbert and Gubar's 1985b concept of a primal materna lingua, or mother tongue. In this thematic current of feminist SF utopianism, the process of language acquisition and naming is often portrayed as the goal of a journey inward redolent of a Jungian quest for selfhood. Frequently, this inner pilgrimage is doubled in the rebirth journey (to use another Jungian term) of a desperately alienated (adult) traveller from a dystopian society.[65] The dystopian wanderer's retrieval of lost linguistic authenticity is then intertwined with, and juxtaposed to, the eutopian citizens' relatively harmonious development toward a mother tongue, an utopian native language. The resultant narrative patterns are reminiscent of the utopian literary tradition (the linguistic travelogue through paradise or hell), as well as of a dystopian Entwicklungsroman (growing in language) mixed with an eutopian Bildungsroman (growing up to fulfilled linguistic maturity).

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[64] Marion Zimmer Bradley in her Darkover series, not included in our sample, similarly invents "matrix mechanics"--the manipulation of psychic ("laran") forces--as an instrument for physical (often psychokinetic) restoration.

The Genesis of Names In Marge Piercy's Woman on the Edge of Time (1976), for instance, the passivity of name-bearing in a contemporary setting is contrasted with the active, ludic creations of names (and languages) in the eutopian realm, the near-future Mattapoisett. While the Chicana woman Consuelo Camacho Alvarez Ramos, Piercy's main envoy from present-day America, carries a weighty string of paternal and marital surnames, Mattapoisett's inhabitants have no "family" name at all. The various stereotyped (and wildly conflicting) role expectations Consuelo has to face in her American environment are appropriately mirrored in three given-name labels she affixes to her destructively fragmented experience:

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[65] This pattern is used in Le Guin 1969, Staton 1975, Bryant 1976, Piercy 1976, and Künkel 1982.

> ... in a way I've always had three names inside me. Consuelo, my given name. Consuelo's a Mexican woman, a servant of servants, silent as clay. The woman who suffers. Who bears and endures. Then I'm Connie, who managed to get two years of college--till Consuelo got pregnant. Connie got decent jobs from time to time and fought welfare for a little extra money ... She got me on a bus when I had to leave Chicago. Then I'm Conchita, the low down drunken mean part of me who gets by in jail, in the bug-house, who loves no good men, who hurt my daughter. (122)

In Consuelo's patriarchal ambience, this identity triad--a Diana Triformis configuration in modern setting amplified by the three-fold stigma of being a woman, Chicana, and poor--necessarily remains an irresolvable existential dilemma. Not so in Mattapoisett, where gynocentric moon-lore is still alive. "Maybe Diana could help you to meld the three women into one" (122) advises Consuelo's cicerone, the lucid Luciente.

Whereas Consuelo has many names but none of her own, naming in Mattapoisett mirrors individual growth and personal choice. In Piercy's utopian model which incorporates both androgynous and women-centred versions of a parole féministe, the young members divest their childhood names (bestowed by their female/male "mothers") at the end of a survivalist rite of passage, choosing their own, often humorous epithets ("I became Jackrabbit ... For my long legs and my big hunger and my big penis and my jumps through the grass of our common life" [77]). Externalized labelling is thus replaced by a dialectics of naming and experience.

The Genesis of Consciousness Unlike Piercy's novel in which a feminist account of naming is but one of many utopian features, Mary Staton's From the Legend of Biel (1975) accords a prominent place to the theme of language acquisition and its relation to naming and authenticity. Like her central image of naming itself (152-56), Staton's novel is structured, as mentioned earlier (see Chapter V), in concentric circles traversed by narrative time. In the text's periphery, Staton presents an account of the Earth astronaut Howard Scott's increasing awareness of an alien presence on MC6, the planet he is investigating. Under the influence of this inexplicable, healing presence, Scott steadily moves away from linguistic and psychological enclosure, from being "concealed in featureless parentheses" (11) by the "syntax of despair" (175). His journey inward leads him toward a state of wholeness in which there are "no metaphors for him--only the thing itself" (29). Scott ultimately transcends syntactic and semantic fragmentation in "instant[s] when pieces fit together," during "interlockings" which "redefine our language" (27).

The central circle and major portion of Staton's novel, however, is devoted to the infant 187-A, 0037's quest for self-discovery and an authentic name. The female infant's childhood experience is dominated by violent seizures induced by the prenatal injection of liquidified information, Binol. This dramatic intervention into the child's development forces 187-A, 0037 to embark on meandering, undifferentiated wanderings into foreign territory, a preverbal desert. On her journey, a metaphoric rite of passage through language's "Hall of One Thousand Chambers" (Campbell), the child is unobtrusively followed and assisted by her female mentor Mikkran. It is this motherly guide who allows the girl to "explore, verify, and be free" (79), and finally helps her to articulate an identity separate from the material world. Significantly, Staton depicts the child's linguistic initiation in gynocentric metaphor, as the "birth" of language originating from the "smooth egg-shaped form" (155) of the primary word "I."

Mikkran also functions as translator of the child's traumatic preverbal experience into linguistic concepts. Prompted by the girl's continued fascination with her dissolving reflection in a pool--an image corresponding to the information-induced seizures suffered throughout infancy--Mikkran searches for a word that embraces the percept. Her translation of the image into the word "Biel" designating "pure thought disturbed, clarity agitated--turbulence" (155) is accepted by the child as her primal word and name.

Staton's insistence in From the Legend of Biel (obiter dictum globally informed by androgynous rather than essentialist ideology) on the role of a mother figure for the genesis of consciousness in language indeed underscores the notions put forth by Gilbert and Gubar. The "ontological alienation" from language so often held to be women's predicament is in fact relegated by Staton to the patriarchal and preverbal realms, epitomized in the male hero's desperate psycho-linguistic estrangement from his habitual idiom, and in the infant's traumatic wordlessness. The re/acquisition by both Scott and Biel of the primal ("mother") tongue congruent with their experience is instead depicted as a process of literal and symbolic recovery and redemption.

Context and Survival Finally, let us return to

Atwood's totalitarian cosmos in The Handmaid's Tale (1985). We believe this feminist text transcends any of the above-rendered notions of woman and language, and affords this topos the most intellectually sustained and aesthetically felicitous realization to date. Under the mantle of a chilling but seemingly innocuous dystopian tale dramatizing Genesis 30: 1-3, Atwood's profuse and polyphonic work inquires into the female and male conditions of the body and material life, of psychology, religion, literature, and history--all ultimately coalescing in the notion(s) of con/text or palimpsest. It is not our ambition to attempt here an extensive, let alone exhaustive reading of this densely-woven narrative, the latter at any rate perhaps not a viable endeavour; in our critical space, sketching the novel's most salient features must suffice.

The most conspicuous characteristic of The Handmaid's Tale is semantic abundance generated by the multiple layering of codes, instantly invoking the notion of palimpsestic writing--a state the text in fact intimates in its initial chapter:

> ... the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light. (13)

The notion of the palimpsest is here, however, not only dramatized thematically (as in Burdekin or Sturgeon), but also integral to structure and style. As the imagery of evanescent voices and visions called upon in the afore-cited passage suggests, the novel eludes (thus) any effort at reducing it to final coherence or semantic essence, but instead invites us to partake in acts of re/cognition, the perpetual reading and re-reading of cultural texts within and beyond its own narrative boundaries.

Yet, the text's opulence of meaning is as contingent upon circumstance as the fate of its heroine, a condition Atwood also inscribes in her text. Staging a female narrative not only recontextualized but also re/constituted in a paradigmatic male "historical" reading in which the woman's "fecund" story falls entirely flat, the novel yields already on the mediatory level a meticulous étude in the contextual vagaries of power in terms of viewpoint, language, and linguistic games "as both problem and solution" (Lacombe 1987, 3-4).[66] Let us follow these observations with some further remarks upon the most palpable structural and stylistic properties of Atwood's novel, and a short inquiry into the intertextual network it creates.

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[66] Lacombe (1987) has provided an excellent (feminist) deconstructive consideration of these notions as relevant for The Handmaid's Tale (an approach the novel invites) to which we refer for further clarification.

On the compository surface, The Handmaid's Tale comprises a female memoir that occupies the narrative's essential part, and a short appended frame mediating the main tale post narratio. The counterfeit "Historical Notes" that make up this analeptic frame place the initial woman's narrative in a context of regressive textual inscription; it becomes the subject of a deceptive historical lecture, itself in turn a section of a "partial transcript of the proceedings of the Twelfth Symposium on Gileadean Studies..." (311), and is here retrospectively identified as "superimposition of voice upon music tape" (315), a series of messages on pop cassettes transcribed, ordered, and titled by two male historians. The musical culture called up in the tapes' titles adds to the semantic layers, as do the various historico-cultural co-texts referred to in the male lecture. In compository design as elsewhere, Atwood thus makes use of the palimpsestic image as well as method, explored here more fully than in any other work of our genre.[67]

Stylistically, The Handmaid's Tale employs analogous strategies. The novel's main symbols (primarily related to body/fertility, image/perspective, word/code, and memory)--

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[67] Ketterer 1989 and Murphy 1990 recognize and investigate Atwood's notion of context in its compository dimension only.

the egg, oval, circle, vegetation, etc.; the eye (lens), window, mirror (double), frame (picture/film), darkness and light, colour, etc.; and finally letter, signal, game, and message--are amassed in the course of the narrative to create a web of distinct and contextual meanings that are interrelated but as a whole indeterminate. Witness the use made of the dandelion as symbolic image, appearing only twice, in the novel's "JEZEBEL'S" section (XII, Chapters 31 to 39) that teases out the topi of female sexuality, dis/obedience (matrimony/whoredom), and female/male (prophetic) power laid down in II Kings 9:22 and Revelations 2:20.

The dandelion surfaces first in Chapter 33, launching Offred's testimony of the Prayvaganza, a ceremony of obedience and piety, and occasion for public mass weddings --only superficially less violent than the other bodily rituals of Gileadean power: the ceremonial intercourse with the Commander "to be fertilized, in salmonistic [sic!] terms" (Atwood in Matheson 1986, 21), the public births and collective executions. On her way to this event with her double Ofglen, a notice of the lack of dandelions on the now well-manicured lawns of Cambridge gives rise to a mournful contemplation of tempi passati:

> Not a dandelion in sight here, the lawns are picked clean. I long for one, just one, rubbishly and

> insolently random and hard to get rid of and perennially yellow as the sun. Cheerful and plebian, shining for all alike. Rings, we would make from them, and crowns and necklaces, stains from the bitter milk on our fingers. Or I'd hold one under her chin: Do you like butter? Smelling them, she'd get pollen on her nose. (Or was that buttercups?) Or gone to seed: I can see her, running across the lawn there just in front of me, at two, three years old, waving one like a sparkler, a small wand of white fire, the air filling with tiny parachutes. Blow, and you tell the time. All that time, blowing away in the summer breeze. (224)

Arising in this memory of magical times, the dandelion as eloquent sign of the past's mother/daughter games connotes here a variety of states: exuberant fecundity; ludic mother/daughter companionship; enchanted freedom (sparkler/wand/parachute); dignity, adornment and matrimony (crown/necklace/ring, all cyclical images)--female conditions not only transient but also ambiguous in their value even in Offred's retrospective gaze, as is evident in the associative duplicity (fecundity/distress) of the past and longed-for dandelions' "bitter milk."

Among the other symbolic threads spun out in the innertextual reprises of this passage, the Jezebel themes of adornment and power reverberate in the Do you like butter? game. Butter, image of solidified maternity, is also Offred's means for smoothing and soothing her face in subversive acts of consolation, but it is replaced by the Commander's implicating lotion and maquillage in recompense for her compliance with the rules of his voyeuristic games of language and body.[68] The themes Atwood will explore in this part of her novel are thus set: marriage, love, sexuality, fertility, and the maternal games (and paternal control) sustaining them; but also: magic, the female subversion of words and masks.

This already copious mesh of allusions is further spun out in Atwood's re/vision of the dandelion image in Chapter 37. Entering, upon the Commander's arrangement, the forbidden realm of the brothel that once was the hotel where Offred and her husband Luke (the "loving gospel") would furtively meet (Luke then still married to another), Offred observes:

> We emerge into a central courtyard. ... There's a fountain in the middle of it, a round fountain spraying water in the shape of a dandelion gone to seed. Potted plants and trees sprout here and there, vines hang down from the balconies. Oval-sided glass elevators slide up and down the walls like giant molluscs. (246)

In this serail-like ambience, the dandelion has not only become metaphor (for a source/beginning?) and (thus?) come to fruition, but its image ("gone to seed") reconnects with the previously elicited tableau of a little girl's magical games ("Or gone to seed: I can see her ... waving one like a sparkler, a small wand ..."); it is moreover now merged with a series of symbols that are virtually omnipresent in The Handmaid's Tale: circle, egg, and mirror (glass) with their general associations of fecundity, completeness, magic, surveillance and recognition, etc. and all their contextual connotations. The multiple strands of interrelated meaning thus created, added to by the subsequent chapters' reprise of the general themes already summoned (now: vision, the past, nature and sexual mores, rebellion and its futility, "the materials of illusion" [253], and so on), cannot be followed here. Yet, Atwood's stylistic guerilla tactics--her multiple overwriting of symbolic images--are already evident, we hope, in this brief illustration, for which we have chosen an image among the least recurrent and hence least semantically replete in the novel.

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[68] The sun/light associations in the quotation, to name but one more example, would equally lend themselves to excursions into the symbolic maze of Atwood's text.

The palimpsestic method Atwood employs on the structural and stylistic planes is also apparent in her narrative's invocation of other literary voices. The Handmaid's Tale is in fact brimming with intertextual references, only few of which--prominently the Chaucerian one in Atwood's persiflage of academic (and literary) framing--are explicit. For the male historians who in every sense entitle Offred's narration in Atwood's satire, the handmaid's discourse signifies solely against the backdrop of woman in male con/text(s), primarily the masterful bawdy one of a gap-toothed, mercenary, self-possessed Wife of Bath:

> I say *soi-disant* because what we have before us is not the item in its original form. Strictly speaking, it was not a manuscript at all when first discovered, and bore no title. The superscription "The Handmaid's Tale" was appended to it by Professor Wade, partly in homage to the great Geoffrey Chaucer; but those of you who know Professor Wade informally, as I do, will understand when I say I am sure all puns were intentional, particularly that having to do with the archaic vulgar signification of the word *tail*; that being, to some extent, the bone, as it were, of contention, in that phase of Gileadean society of which our saga treats. (*Laughter, applause*.) (312-3)

Against the uncouth yet sterile univocality this paradigmatic male de/coding imposes upon female experience as text, Atwood sets a woman's narration virtually inundated with allusive intertextuality. Recalling the voices of Shakespeare, Charlotte Brontë and Tennyson, of Virginia Woolf, Sylvia Plath, of Adrienne Rich, and likely others as well, Offred's eloquent narration is contextually profuse and polyphonic indeed.

That these voices beyond its borders are are neither fleeting nor random, but essential to Atwood's female memoir, is evident in the intimate bond among Offred's writing for survival and Plath's life/writing, of which *The*

Handmaid's Tale as a whole arguably constitutes a re-reading or re-inscription. The significance of Plath's poem "Tulips" (Plath 1966, 10-2) as source and context for the novel's exploration of language and female sexuality (tulips, lips, labia) has already been partially traced by Lacombe (1987, 11 f.).[69] To mention another example, Plath's poem "Nick and the Candlestick" (1962)[70] and its reflections on fertility/creativity, (a son's) birth, love, and female alienation enter Atwood's narrative via a double route.

Atwood undertakes a first reading of this Plath text in her poem "Death of a Young Son by Drowning,"[71] closing with the words: "I planted him in this country/like a flag" (556). In Atwood's novel, this image is taken up again in Offred's narration, where word has become flesh and the body, language:

> ... he's stepped off the path, onto the lawn, to breathe in the humid air which stinks of flowers, of pulpy growth, of pollen thrown into the wind in handfuls, like oyster spawn into the sea. All this prodigal breeding. He stretches in the sun, I feel the ripple of muscles go along him, like a cat's back arching. I haven't spoken to him since that one night, dreamscape in the moon-filled sitting room.

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[69] Credit is also due to Lacombe for identifying the allusions in Atwood's text to Brontë's Jane Eyre and Woolf's "A Room of One's Own."

[70] Anthologized in Gilbert and Gubar 1985a, 2211-2.

[71] Quoted here from the Barnstone and Barnstone anthology of women's poetry (1980, 555-6).

> He's only my flag, my semaphore. Body language. (190)

The man Offred observes here is in fact her clandestine lover-to-be Nick (says Atwood's male historian: "The other names in the document are equally useless for the purposes of identification and authentication. 'Luke' and 'Nick' drew blanks ..." [318]). Nick, whose body is not only the Commander's sign to summon Offred to his verbal/erotic games, but to whom her body later "speaks" and with whom she likely conceives; Nick who knows her very name, identified by context as "June" (meaning "love," cf. Ketterer 1989, 214). In this associative filigree, further intensified by the "cat" metaphor and other instances that re-connect the figure of Nick with Plath's "Tulips" ("The tulips should be behind bars like dangerous animals;/They are opening like the mouth of some great African cat"), Nick thus becomes one of Atwood's central images for woman's problematic relation to body, love, and language/creation.

As underlined before, our elliptical analysis of these allusions makes no claim to completeness, but Atwood's accretion of "style upon style" on the level of intertext should have become plain by now. That the plenitude of meaning in Offred's female life/story, like her authentic appellation, remains unacknowledged and is thereby effectively obliterated in the novel's inscribed male historical discourse, is certainly among the chief satirical messages of Atwood's fable of death and survival. "We may call Eurydice forth from the world of the dead," claims her male academic with fraudulent universality and inadvertent irony, "but we cannot make her answer ..." (324). As Atwood/Offred/June insists in her Shakespearean reprise, impermanence or endurance depend on circumstance:

> Context is all; or is it ripeness? One or the other. (202)

The Handmaid's Tale, then, reverberates with the notions of our postmodern times and texts: it is certainly self-referential and intertextual, undeniably concerned with signs, codes, palimpsests, linguistic mazes, discursive gaps, marginal visions, and so on. Yet, the narrative in turn destabilizes these very notions by context, duplicating them in her concurrently inscribed female and male discourses which set her political agenda. Thus, where Offred affirms:

> Given our wings, our blinkers, it's hard to look up, hard to get the full view, of the sky, of anything. But we can do it, a little at a time, a quick move of the head, up and down, to the side and back. We have learned to see the world in gaps. (40)

the male authority "upon her" will share neither her perspective nor meaning; in his mighty re/vision--and with double entendre--"many gaps remain" (324). For Atwood, it is thus not woman's bodily position in language's order, but ultimately the fate of woman's composite story, of her body of texts in temporal contexts, that defines female discourse as eloquent or mute.

The thematic diachrony of feminist SF utopianism we have striven to delineate in this chapter has found its present conclusion with Atwood's inquiry. Of early feminists' optimistic salute to science and technology as liberatrices for women's lives and fictions, hardly a trace is left today. But the topical landscape traversed in our century--woman in history, psychology, language--lingers on in our genre's current expressions. Where to from here?

VII. CONCLUSION

This study of the feminist SF utopia in English, French, German, and Italian set out to redress the current lack of genre-theoretical reflection in the pertinent scholarship, and to contribute to a future comprehensive history of this and related forms in Western literature by tracing feminist SF utopianism's ideological, axiological, compository and thematic evolution over the past two centuries. Our focus on the genre's diachrony from 1820 to 1987 in at least some literatures beyond the Anglo-American sphere was meant to overcome critics' rather myopic reliance on a standard canon of modern US texts, too narrow in its temporal and cultural dimensions to sustain generalizations with some claim to validity.

Review of Results Whether we have been successful within the conceptual framework proposed in Chapters II, III, and IV in presenting viable generic demarcations for utopian literature and science fiction, and feminist SF utopianism as a semantically and axiologically extended hybrid of both, should be left to our reader to decide. We have found our approach to be operational, although the semantic boundaries of science fiction, as the ideological ones of its feminist variant, may always remain problematic and contestable. Among the results of our theoretical chapters, we hold our differentiation among realistic, non-realistic, and non-sense texts along the lines suggested in Chapter II to be of general interest for literary research, as our approach may profitably be employed for various typological ventures beyond our generic area of concern as well.

Scrutiny of our historical and critical chapters yields more varied conclusions. Our brief diachronic attempt (Chapter IV) at locating the national streams of women's (SF) utopianism considered within the literary and political climate of their times and countries of origin remains of course preliminary. Notably our conjectural remarks upon the (time-specific and culture-bound) systemic interrelations among feminist utopianism, feminist literature in general, and the literary mainstream in some nations--converging upon our suggestion to view modern, unlike nineteenth-century feminist literatures as developing in relative independence from the mainstream or dominant parts of the systems of twentieth-century Western literatures--clearly require further investigation.

Yet it has become evident in this context that feminist (SF) utopianism's relative prominence or obscurity in certain eras can by no means be attributed to the ebb and flow of organized feminism in a given country--a cliché perpetuated by most critics in our field--nor does it always seem to be correlated with the development of feminist literature at large. While arguably a precondition, a comparatively strong presence of women in the political and literary arenas is in fact insufficient to ensure the rise of feminist utopian speculation in a particular language/literature and epoch.

In our axiological survey, we could substantiate Delany's (1983) assertion that nineteenth-century US feminist utopographers' preference for the positive utopian form follows a general vogue in American literature, whereas the prominence of eutopianism in the genre's contemporary feminist manifestations markedly differs from the utopian mainstream's predilection for the dystopian variant. The hegemony of the Kulturpessimismus and anti-utopian impetus held typical for modern utopianism hence does undoubtedly not extend to the feminist (SF) utopian terrain--a fact that should encourage rethinking the soundness of generalizations based on the male literary tradition, in our genre and elsewhere.

Ideologically, feminist SF utopianism adheres to gynocentric essentialist assumptions throughout the nineteenth and early twentieth centuries and reverts to feminist androgyny in an intermediate period from the 1930s to the 1960s. On the modern scene, androgynous SF utopias in our collection outweigh gynocentric essentialist ones by about two to one. We emphasized that the rate of publications in our area, however, rises in the 1970s and 1980s in an unprecedented manner indeed, and that the general impact of essentialist ideology on contemporary feminist (SF) utopian literature is therefore momentous.

In matters of composition, we concluded that feminist SF utopianism follows in respect to its "decorum" (sum total of means) of the utopian rhetorical persuasio a course all of its own. Striving to satisfy a male (or male-dominated) audience, early feminist writers inscribed patriarchal gender propriety into their utopian fictions, definitely limiting woman's access to narrative action, voice, and vision in their alternate feminist worlds. Presupposing a female or feminist audience, contemporary texts instead adhere to a feminist mediatory protocol that requires identical limitations for man's narrative power. We had pointed out that this period-specific metanarrative Rechtfertigungszwang, applying in our genre's compository evolution to both sexes as represented in fiction, clearly originates from feminist (SF) utopianism's unique subject matter and is entirely immaterial in mainstream utopianism.

Finally, we proposed to view the thematic evolution of feminist SF utopianism as a progression from a central preoccupation with woman's relation to the material world, manifest in the pivotal role attributed in early texts of the genre to science as panacea for women and all humanity, to a progressively stronger interest in travelling the inner landscape of gender. The ever-growing regard for the historical, psychological, and linguistic conditions of womanhood in feminist SF utopianism, a trend still _au courant_, wholly displaces previous fictions' more particularist logic to demand a transmutation of the symbolic as well as material order of the androcentric cosmos.

Our global approach to the genre's thematic diachrony precluded analysis of numerous more specific topoi relevant for the genre. We have neither scanned our materials' societal models for their politico-social structures (a subject already investigated at some length for modern texts by Lees 1984, Lane 1979, and especially Holland-Cunz 1986a); nor have we addressed the subject of female sexual life as portrayed over time, perhaps a more glaring omission. To a future elucidation of these matters, our study can merely contribute some documentary foundation.

Outlook Overall, then, nineteenth and early twentieth-century feminist SF utopographers in the US and elsewhere elected the positive utopian form for their championship of a scientific transformation of society, a venture they deemed--due decorum provided--the very natural vocation of morally superior womanhood. That science and technology furnished the dominant metaphors for Victorian life and letters, there is no doubt. As Levine (1988) attests, "Science, particularly through technology, was visibly reshaping Victorian life ... but it was also an important part of middle-class and working-class entertainment" (3). Women's early utopianism thus emanated from and advanced the very spirit of its times, a peculiar phenomenon that bears closer inquiry.

In particular, the service of Darwinian theory to nineteenth and early twentieth-century texts in our genre should be further explored. Darwinism--itself presumably "a historically locatable response to questions of particular urgency among the Victorians: questions about the sources of authority (religious, political, and epistemological), about the relations of the personal and the social to the natural, about origins, about progress, about endings, about biological and social organicism" (Levine 2)--seems to have been a conceptual vehicle of unique consequence for the feminist SF utopian enterprise in the Victorian generation, as we have seen in Bradley Lane's idiosyncratic Darwinian revision in her 1880/81 Mizora. Within the range of our study, these matters could only marginally be examined.

In its continued reliance on the eutopian form, as well as in its ideological diversity and compository strategies, modern feminist SF utopianism instead can scarcely be said to share in its epoch's Zeitgeist. Modern utopographers' enduring confidence in women's capabilities of amending our social (and symbolic) universe possibly derives from the condition of feminism itself, one of the few political ideologies not yet put to the test of practice. At any rate, "a kind of optimism is felt," as Green and Lefanu (1985) put it, "a belief in the strength and efficacy of women, both isolated and together, to combat, outwit, subvert or at least chip away at the repressive institutions that seem all too frequently to inhabit our dreams of the future" (7)--standard utopias' antithetic proclivities notwithstanding.

Yet twentieth-century feminist SF utopianism apparently continues to reflect (while subverting) the dominant themes of its age. Its concern with history in the post-war era, its interest in psychology from the 1960s onward, and its present focus on language, indeed seem to correspond to the general succession of topics that have captivated the Western mind in the course of this century. Beyond its very own agenda, our genre's history may then be thought to mirror the global unfolding of science from nineteenth-century Newtonian certitude to twentieth-century post-Einsteinian doubt (cf. also Rosinsky 1984, 106), from the hard to social sciences, and from philosophical realism to its demise, and current re/construction.

As to our genre's fate in modern literature, it seems that its heyday is not yet past. Thirteen feminist SF utopias were published over the past decade, and Canadian poet Leona Gom's _The Y Chromosome_ (Canada 1991) has just appeared in print. Is this form of women's fiction then here to stay? Bersianik's galactic tourist and Bearer of Good News certainly responds in the affirmative:

> _Car moi, dit L'Euguélionne, je crois que je ne mourrai pas. J'ai beaucoup trop à faire_ (384).

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